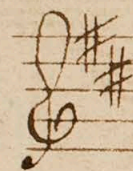


Chromatic Scale of all the Notes.

											two ways		two ways						
Left	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	1	1	1	1
Hand	2	2	2	2	2	2	2	2	0	0	2	2	0	0	2	2	2	2	2
	3	3	3	3	3	3	0	0	3	0	0	3	0	0	3	3	3	3	3
Right	4	4	4	4	4	0	4	0	4	0	4	0	0	4	4	4	4	4	4
	5	5	5	0	0	0	5	0	5	0	5	0	0	5	5	5	5	0	0
Hand	6	6	0	6	0	0	6	0	0	0	6	0	0	6	6	6	0	6	0
D# Key	x	0	x	x	0	0	0	0	0	0	0	0	0	0	x	0	x	x	0

Gammut in D Major.



in alt.

Double

	D	E	F#	G	A	B	C#	D	E	F#	G	A	B	C#	D
Left Hand	1	1	1	1	1	1	0	0	1	1	1	1	1	0	0
	2	2	2	2	2	0	0	2	2	2	2	2	0	2	2
	3	3	3	3	0	0	0	3	3	3	3	0	0	3	3
Right Hand	4	4	4	0	0	0	0	4	4	4	0	0	0	4	0
	5	5	0	0	0	0	0	5	5	0	0	0	0	0	0
	6	0	0	0	0	0	0	6	0	0	0	0	0	0	0
D# Key.	x	x	0	0	0	0	0	x	x	0	0	0	0	0	0



BRISTOL MARCH

New York - Engraved, Printed, & Sold by, E. Riley, 29, Chatham Street

The musical score for "Bristol March" is written on six systems of staves. The first system consists of a grand staff with a treble and bass clef. The second system also features a grand staff, with a third staff labeled "Corni Dolce" (Soprano Cornet) added to the right. The third system continues with a grand staff. The fourth system includes a grand staff with a piano (*p*) dynamic marking. The fifth system shows a grand staff with a piano (*p*) dynamic marking. The sixth system is partially visible at the bottom of the page. The notation includes various musical symbols such as notes, rests, and dynamic markings.

1081

FS¹¹
500

Harvard, if ever fondlest

R. L.

Harvard, if ever fondlest

R. L.

Harvard, if ever fondlest

R. L.

Harvard, if ever fondlest

R. L.

Harvard, if ever fondlest

R. L.



Let Fame Sound the Trumpet

Sung by Mr. Barbery with
great Applause

Alligro

Cor

Sopr.

This is a handwritten musical score on aged, yellowed paper. The title 'Let Fame Sound the Trumpet' is written in a large, elegant cursive at the top. To the right, a note says 'Sung by Mr. Barbery with great Applause'. The score is arranged in systems of staves. The first system includes a vocal line (Soprano) and a piano accompaniment (Cello and Piano). The tempo is marked 'Alligro'. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music is written in a clear, flowing hand, with various musical notations including notes, rests, and dynamic markings. The paper shows signs of age, with some staining and wear along the edges.



The Morn unbars the gates of Light

*A favorite Hunting Song Sung with
great applause by Miss Dellinger*

Spiritoso

This is a handwritten musical score for a piece titled "The Morn unbars the gates of Light". The score is written on ten systems of staves, each consisting of a treble and a bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "f" (forte) and "p" (piano). The piece begins with a treble staff and a bass staff, followed by a series of chords and melodic lines. The score concludes with a final cadence. The handwriting is in cursive, and the paper shows signs of age and wear.

4

Handwritten musical score for a four-part setting, measures 1-8. The notation is in G major (one sharp) and 3/4 time. The first staff (treble clef) begins with a melodic line, followed by a measure marked "ad lib" with a flourish. The second staff (bass clef) provides a harmonic accompaniment. The third and fourth staves continue the four-part texture. The piece concludes with a double bar line and a repeat sign in the third and fourth staves.

Handwritten musical score, measures 9-10. The notation is in G major and 3/4 time. The first staff (treble clef) begins with a melodic line, followed by a measure marked "ad lib" with a flourish. The second staff (bass clef) provides a harmonic accompaniment. The third and fourth staves continue the four-part texture. The piece concludes with a double bar line and a repeat sign in the third and fourth staves.

Handwritten musical score, measures 11-12. The notation is in G major and 3/4 time. The first staff (treble clef) begins with a melodic line, followed by a measure marked "ad lib" with a flourish. The second staff (bass clef) provides a harmonic accompaniment. The third and fourth staves continue the four-part texture. The piece concludes with a double bar line and a repeat sign in the third and fourth staves.

Handwritten musical score, measures 13-14. The notation is in G major and 3/4 time. The first staff (treble clef) begins with a melodic line, followed by a measure marked "ad lib" with a flourish. The second staff (bass clef) provides a harmonic accompaniment. The third and fourth staves continue the four-part texture. The piece concludes with a double bar line and a repeat sign in the third and fourth staves.

Handwritten musical score, measures 15-16. The notation is in G major and 3/4 time. The first staff (treble clef) begins with a melodic line, followed by a measure marked "ad lib" with a flourish. The second staff (bass clef) provides a harmonic accompaniment. The third and fourth staves continue the four-part texture. The piece concludes with a double bar line and a repeat sign in the third and fourth staves.

See From Ocean Rising a favorite duet in Paul & Virginia

51

Moderato

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (p) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. It begins with a mezzo-forte (sf) dynamic marking. The music is a duet for Paul and Virginia, with the upper staff representing Paul and the lower staff representing Virginia.

Paul

The second system of musical notation continues the duet. The upper staff (Paul) has a mezzo-forte (sf) dynamic marking. The lower staff (Virginia) has a mezzo-forte (sf) dynamic marking. The lyrics "See from Ocean rising bright flames the orb of day" are written below the upper staff.

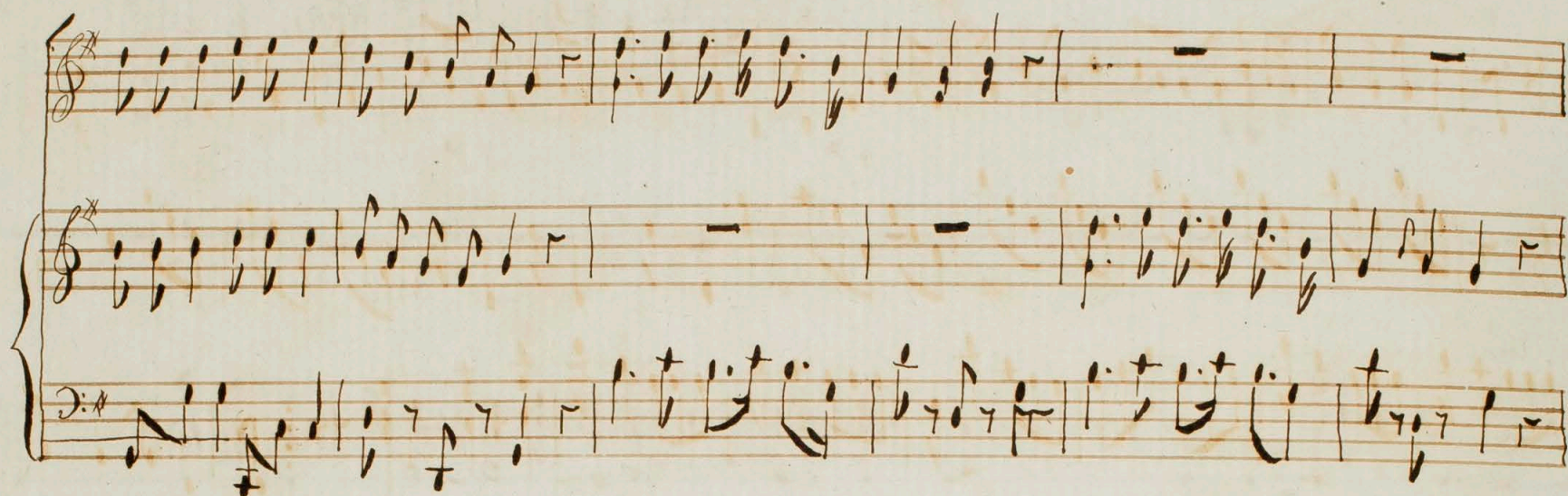
Virginia

The third system of musical notation continues the duet. The upper staff (Paul) has a mezzo-forte (sf) dynamic marking. The lower staff (Virginia) has a mezzo-forte (sf) dynamic marking.

Paul

The fourth system of musical notation continues the duet. The upper staff (Paul) has a mezzo-forte (sf) dynamic marking. The lower staff (Virginia) has a mezzo-forte (sf) dynamic marking.

The fifth system of musical notation continues the duet. The upper staff (Paul) has a mezzo-forte (sf) dynamic marking. The lower staff (Virginia) has a mezzo-forte (sf) dynamic marking.



By and By a Favorite Song

A handwritten musical score for the song "By and By". The score is written on ten staves, organized into five systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like "p" (piano). The score concludes with a double bar line and a large, ornate flourish on the final staff.

Gouverneur Lewis's Waltz

Handwritten musical score for "Gouverneur Lewis's Waltz". The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line and a key signature change to one flat (F).

Dynamic markings and other annotations include:

- p* (piano) at the beginning of the first system.
- f* (forte) at the beginning of the second system.
- p* (piano) at the beginning of the third system.
- mf* (mezzo-forte) at the beginning of the fourth system.
- f* (forte) at the beginning of the fifth system.
- 8 Va* (Violoncello 8va) at the beginning of the sixth system.
- loco. minore* (loco. minore) at the beginning of the seventh system.
- p* (piano) and *f* (forte) markings at the end of the eighth system.

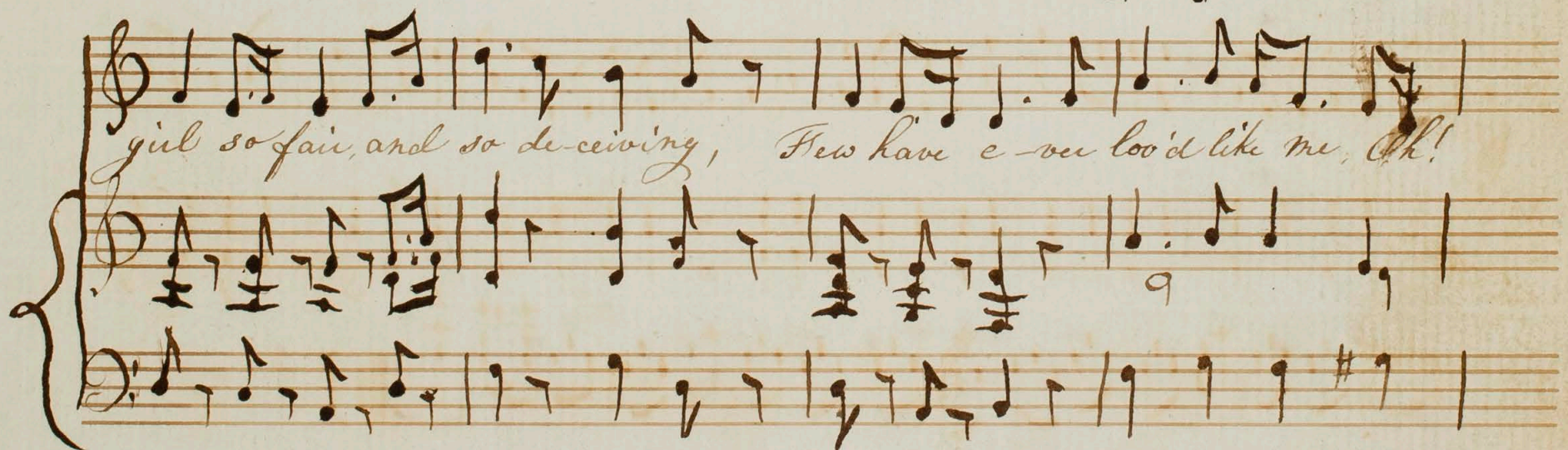
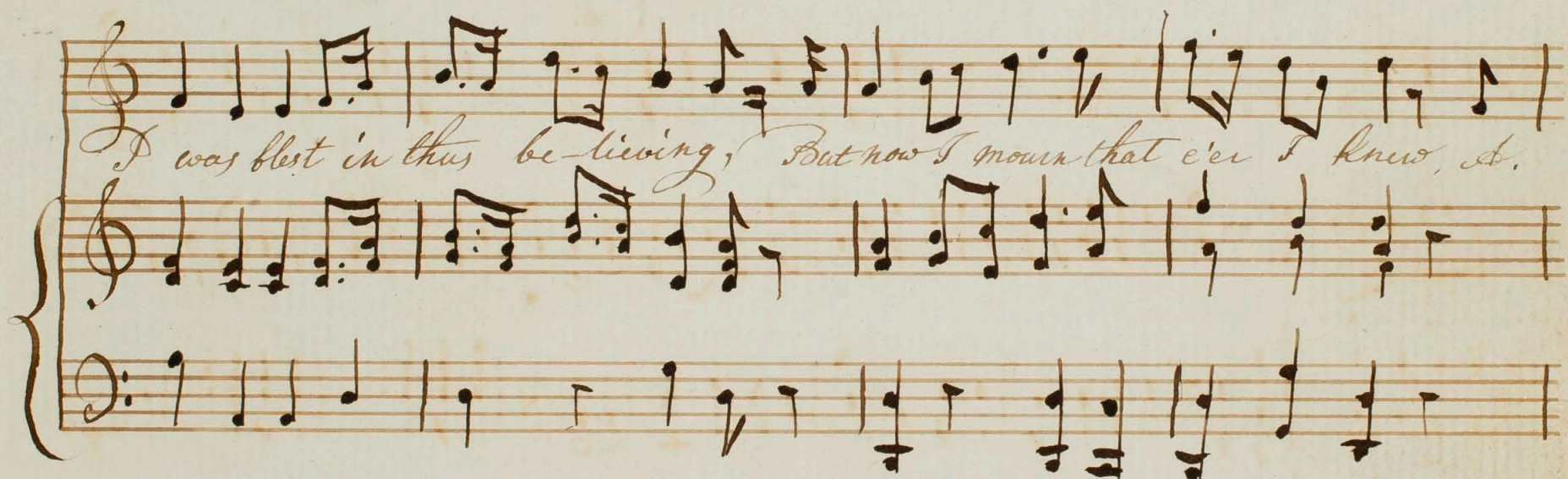
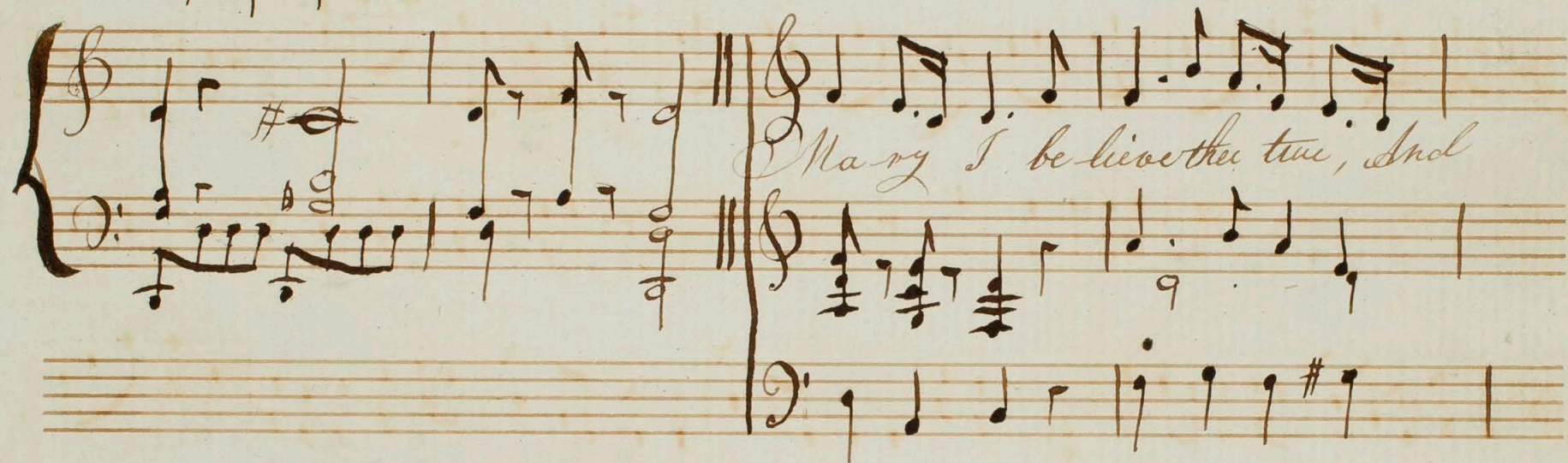
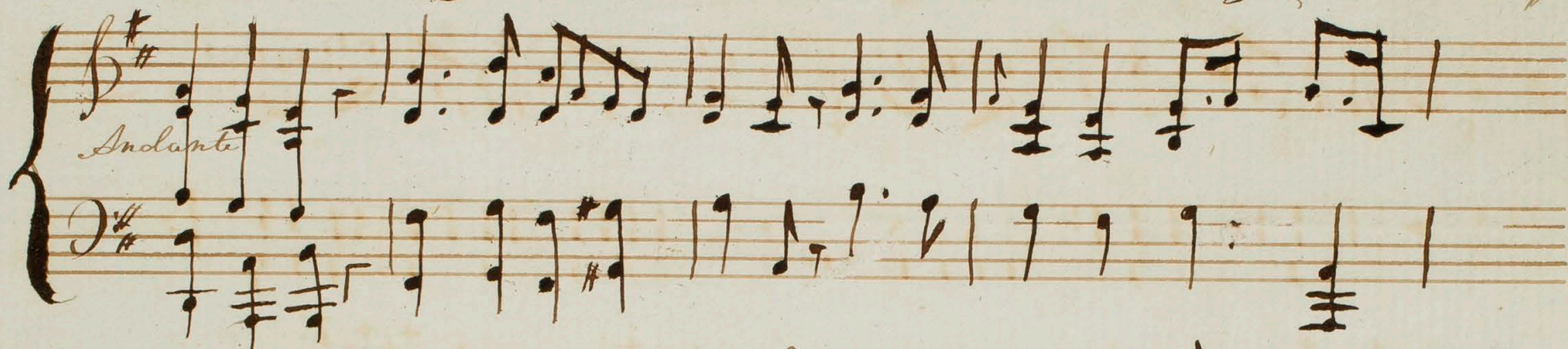
Handwritten musical score on page 9, featuring two systems of staves. The notation includes various notes, rests, and dynamic markings such as *sf* (sforzando) and *maior* (major). The first system consists of two staves, with the upper staff containing a complex melodic line and the lower staff providing harmonic support. The second system also consists of two staves, with the upper staff featuring a melodic line and the lower staff providing harmonic support. The notation is written in a cursive style, typical of 18th or 19th-century manuscript notation. The page is numbered 9 in the top right corner.

I'LL BE MARRIED TO THEE,

A handwritten musical score for the song "I'LL BE MARRIED TO THEE". The score is written on ten staves, organized into five systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, accidentals, and bar lines. The piece concludes with a double bar line and a large, ornate decorative flourish on the final staff.

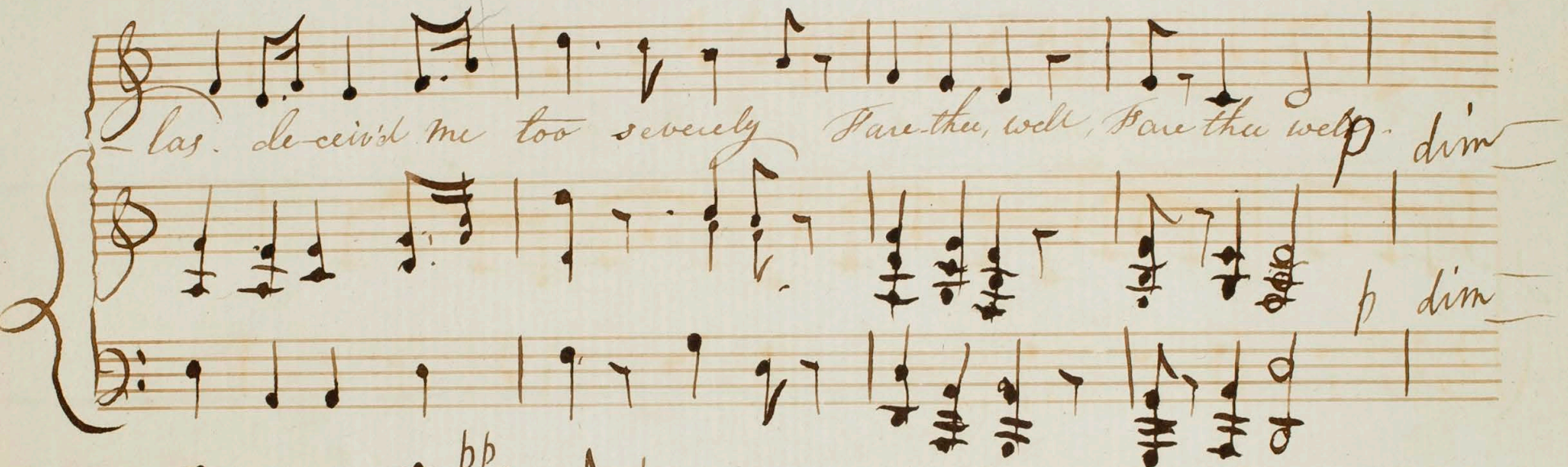
I Mary I believe thee true.

by J Moore Esq^r

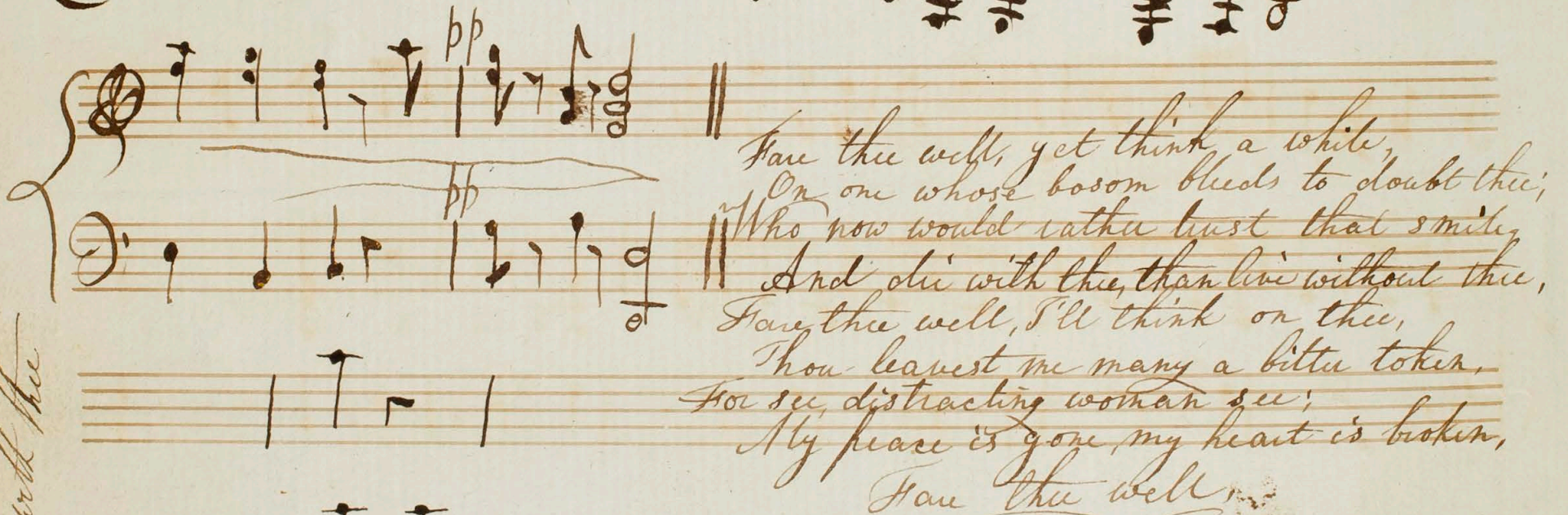




I have lov'd thee too sin-cerely, And few have e'er de-ceived like thee;




las. de-ceived me too severely Fare thee, well, Fare thee well. *dim*



Fare thee well, yet think a while,
On one whose bosom bleeds to doubt thee;
Who now would rather trust that smile,
And die with thee, than live without thee,
Fare thee well, I'll think on thee,
Thou leavest me many a bitter token,
For see, distracting woman see;
My peace is gone, my heart is broken,
Fare thee well.

Love, my May dwells with thee



2^d Voice

Love my Ma - ry dwells with thee, - On thy cheek his

1st Voice

bed I see, No, that cheek is pale with care, love can find no

lento

tempo

roses there, no roses there, No no, no, no, no, no, no roses

there, no, no

1st

1. 'Tis not on the cheek of rose - Love can find the best re- pose,

2

2. 'Tis not on the cheek of rose, - Love can find the best re- pose.

Piano

In my heart his home thoult see, then he lives, and lives for thee, then he lives, for he

In my heart his home thoult see, then he lives, and lives for thee, then he lives, he

lives for thee, then he lives for thee.

lives for thee, then he lives for thee.

Bristol March by Shaw

15



Continued

Bristol March

Continued

The first system of the handwritten musical score for 'Bristol March' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C). The notation includes various note values, rests, and bar lines, with some notes beamed together. The paper shows signs of age and wear.

Off she goes

The second system of the handwritten musical score continues the piece. It also consists of two staves, treble and bass clef. The notation is consistent with the first system, featuring various note values and rests. The paper shows signs of age and wear.

The third system of the handwritten musical score continues the piece. It consists of two staves, treble and bass clef. The notation includes various note values, rests, and bar lines. The paper shows signs of age and wear.

The fourth system of the handwritten musical score continues the piece. It consists of two staves, treble and bass clef. The notation includes various note values, rests, and bar lines. The paper shows signs of age and wear.

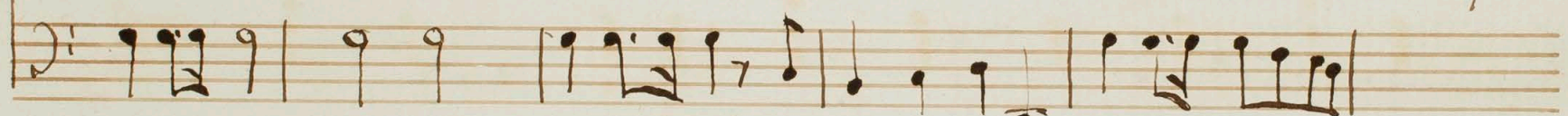
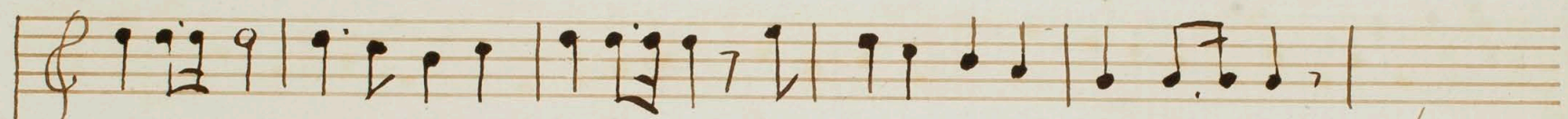
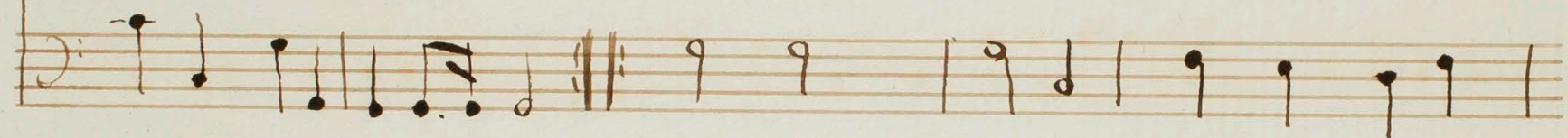
The fifth system of the handwritten musical score concludes the piece. It consists of two staves, treble and bass clef. The notation includes various note values, rests, and bar lines. The paper shows signs of age and wear.

Fine

Fine

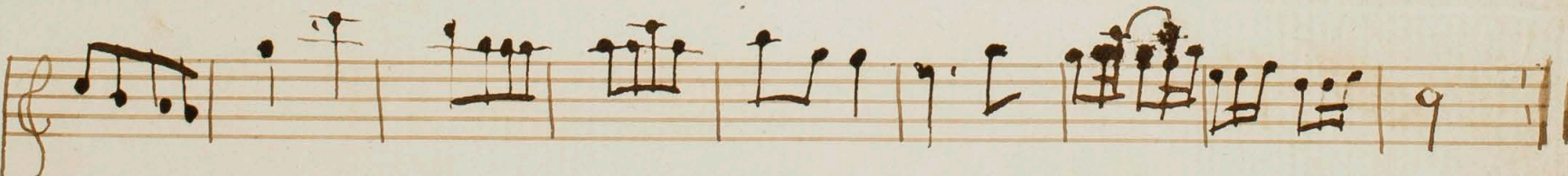
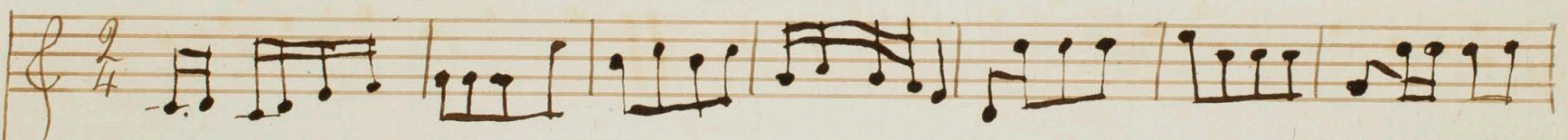
March in the Blue Beard

19

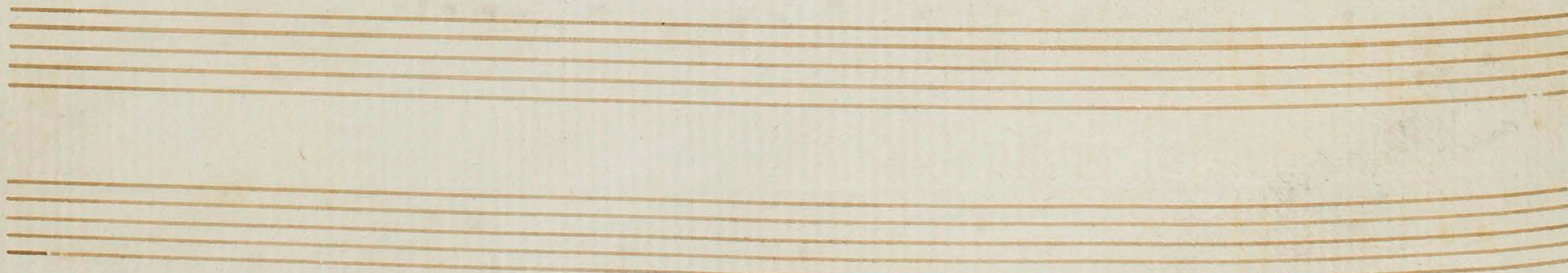


Da capo

March in Oscar and Malvina



Genl Bates quick March



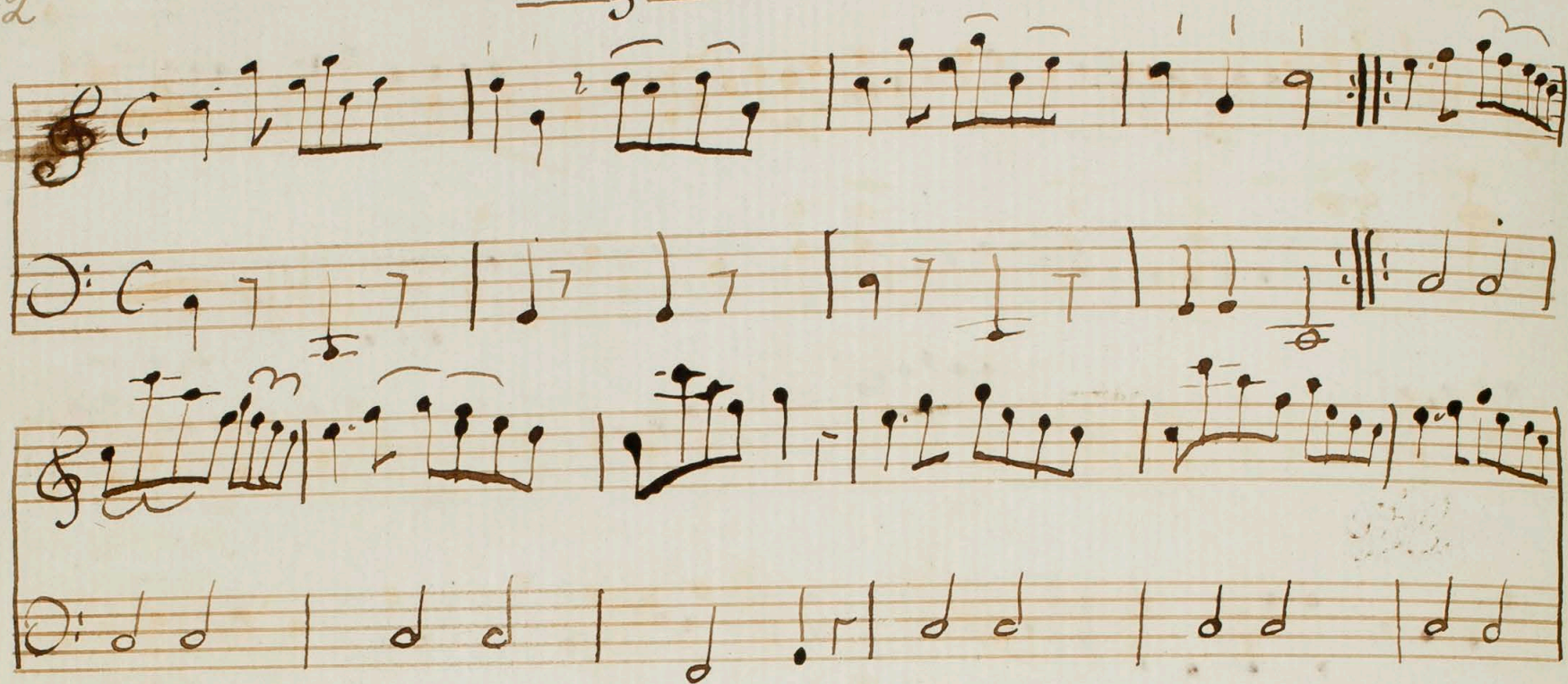
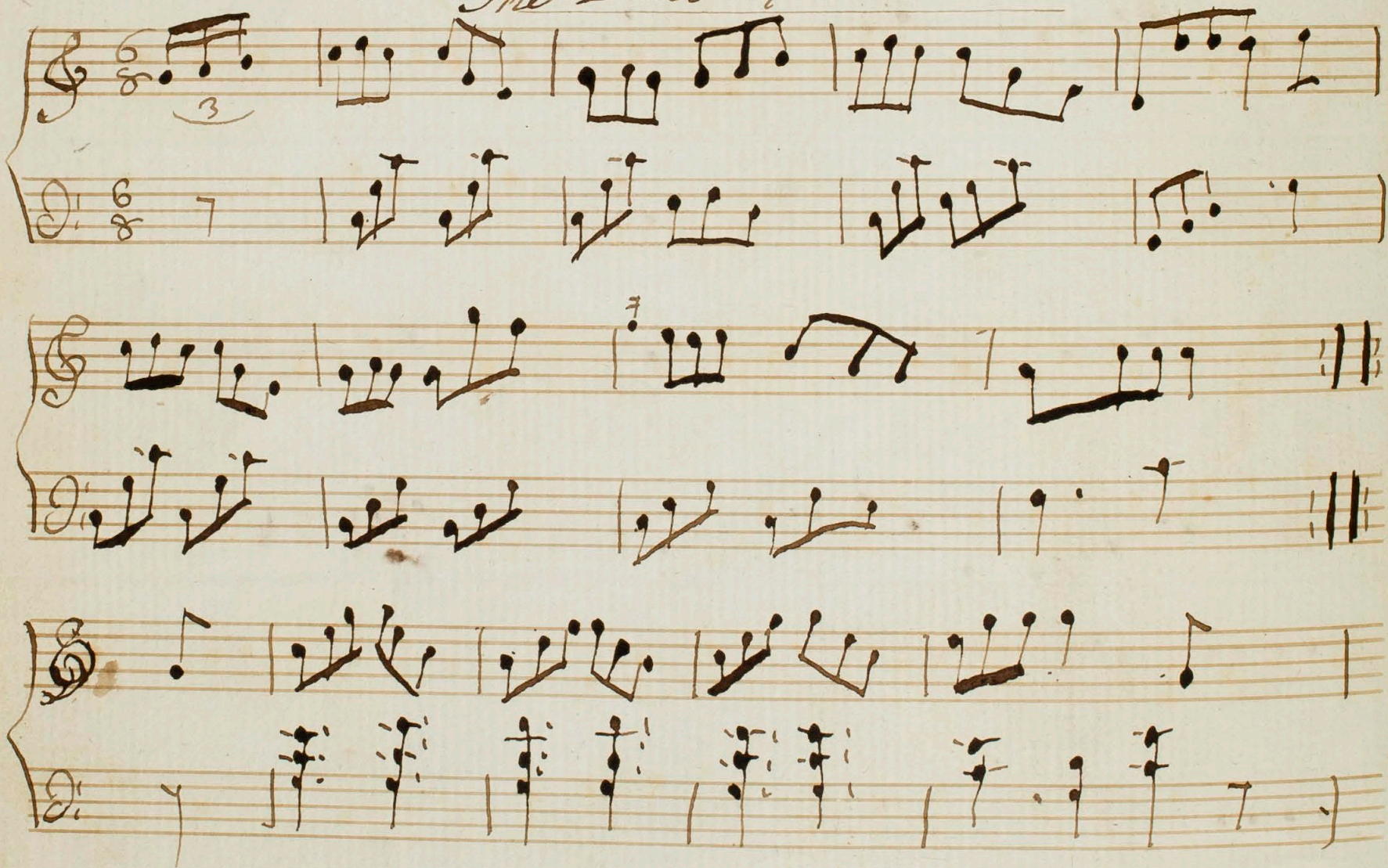
Grand March in Abaelino.

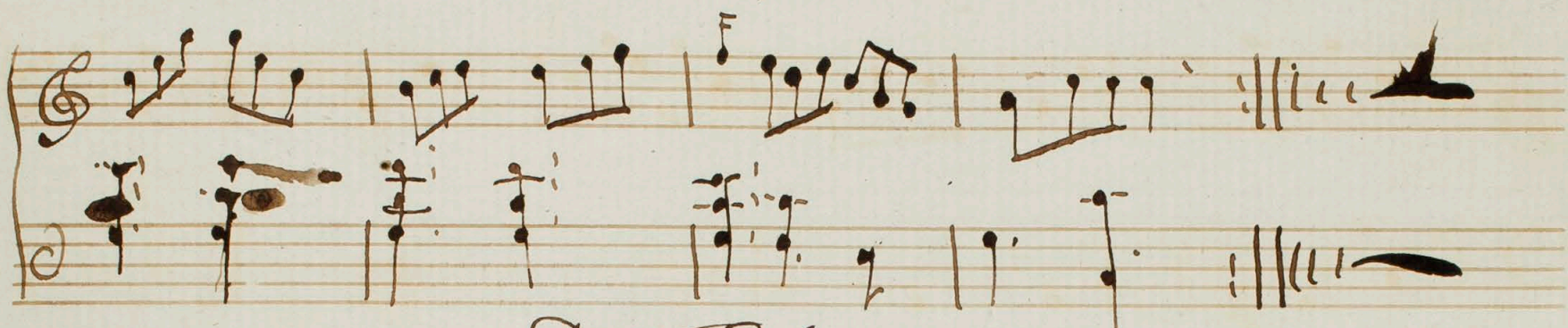
21

A handwritten musical score on aged paper, featuring ten systems of music. Each system consists of a treble and bass staff joined by a brace. The notation is in a historical style, with various note values, rests, and bar lines. The first system begins with a treble clef and a common time signature 'C'. The second system begins with a bass clef and a common time signature 'C'. The third system begins with a treble clef and a common time signature 'C'. The fourth system begins with a bass clef and a common time signature 'C'. The fifth system begins with a treble clef and a common time signature 'C'. The sixth system begins with a bass clef and a common time signature 'C'. The seventh system begins with a treble clef and a common time signature 'C'. The eighth system begins with a bass clef and a common time signature 'C'. The ninth system begins with a treble clef and a common time signature 'C'. The tenth system begins with a bass clef and a common time signature 'C'. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings like 'p' and 'f'. There are also some handwritten annotations in the margins, such as 'p' and 'f'.

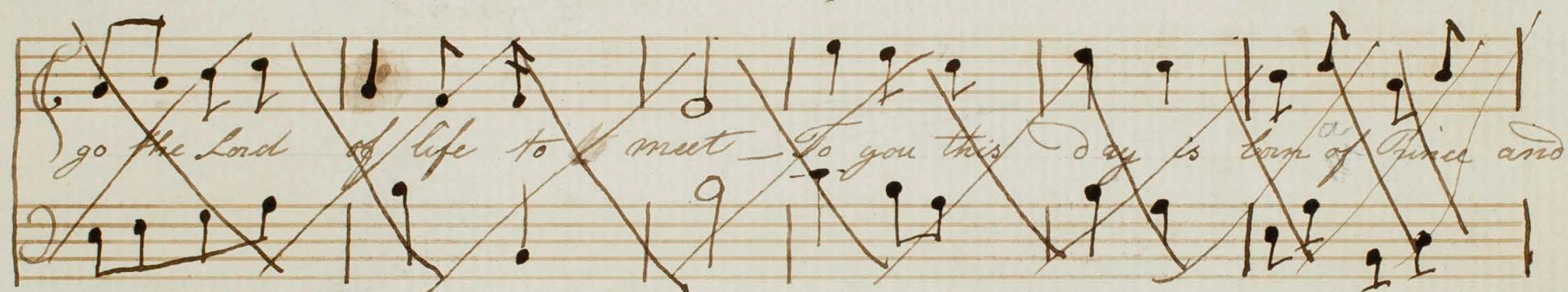
p *f* *p* *f* *p* *f* *p* *f* *p* *f*

De for

Savage Dance in Robinson CrusoeThe Land of Sweet Our



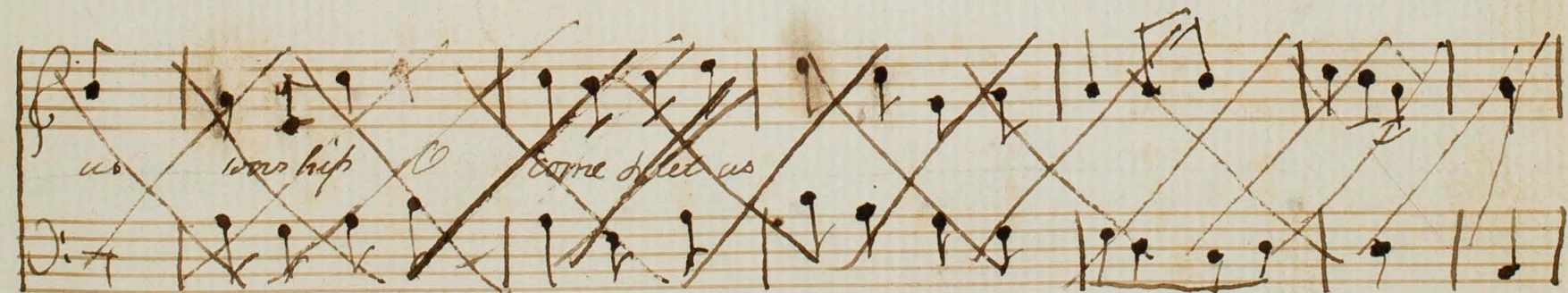
Deot Fideles



Præ



Chorus



May'd as far as the
Double bar as in
Symphony

Deute Lieder

Hither ye faithful haste with songs of

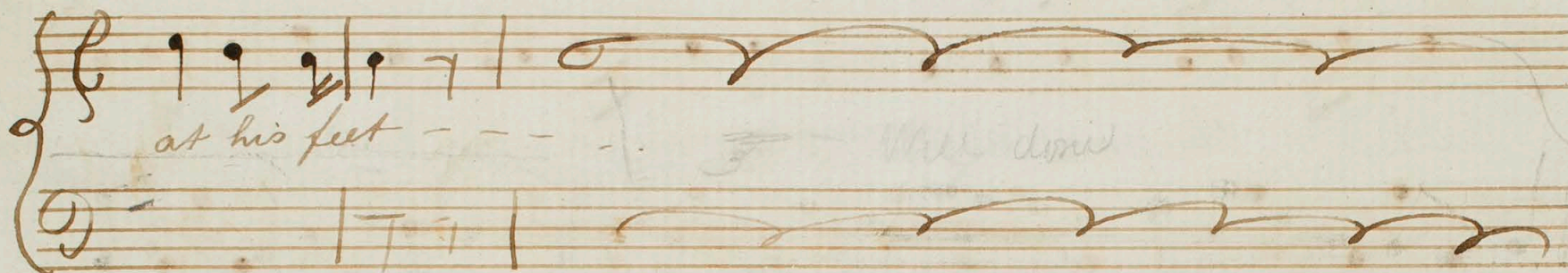
triumph to Bethlehem go the Lord of life to

meet to you this day is born a prince and Saviour O

Prä come and let us worship O come and let us worship O

come and let us worship at his feet O come and let us

worship O come let worship O come let us worship



O Jesus for such wondrous condescension
 Our praise and reverence are an offering meet
 Now is the word made flesh & dwell among us
 O come & O come &

Shout his almighty name ye choir of angels
 Let the celestial court his praise repeat
 Unto our God be glory in the highest
 O come & O come &

O Jesus for such wondrous condescension.

Our praise and reverence are an offering meet.

Now is the word made flesh & dwell among us.

O come & — — O come &

Shout his almighty name ye choir of angels,

Let the celestial court his praise repeat.

Unto our God be glory in the highest.

O come & — O come &

"Oh, forever, Hau the well"

Morgiana.

While poor the spe-rits flag Then were pin-ing dai-ly Then down drop

Ali

mony bags, And well to sup-per gai-ly ah! A-li my hus-band dear

*Morgiana.**Ali.*

Oft I've been a star-ver Now well have din-ner here

Both

and I will be grand car-ver. Over dales and mountains stray

Spite of Wind and wea-ther, Rough, Smooth, what e'er our way

Morgiana.

We will march to gather. Do not pray since

wealth's our hap, Rove in Bagdad's bi-ty When money's

in our lap A wife looks always pretty — Friends like bees when

Morgiana.

wealth abounds Swarm while metal tinkling; But when no

Ali

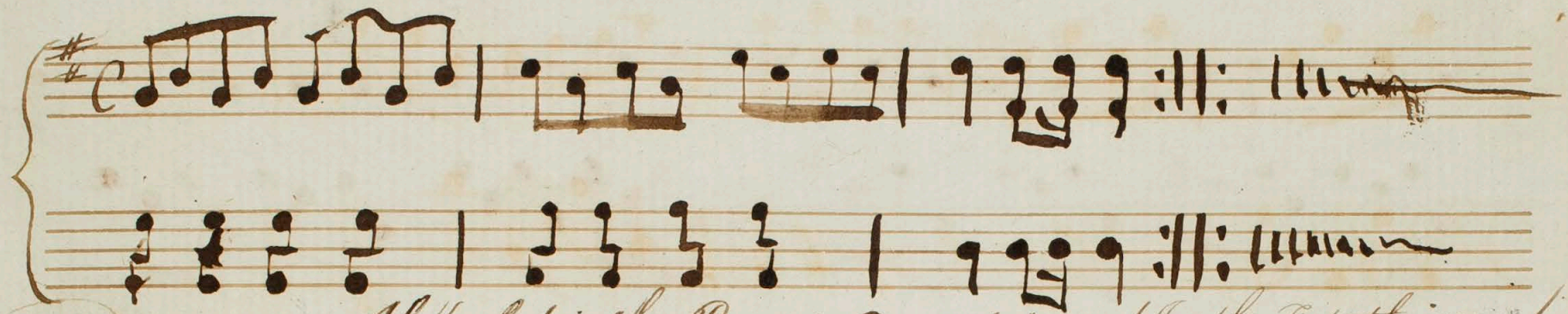
Gold resounds, They vanish in a twinkling. O'er dales and

Both

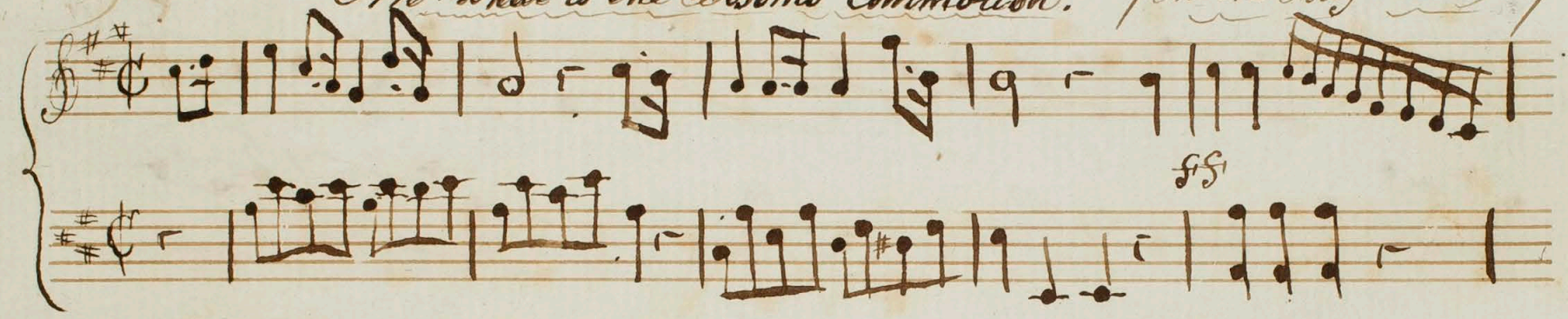
Mountains stay Spite of mind and weather

rough smooth what e'er our way we will march to gether.

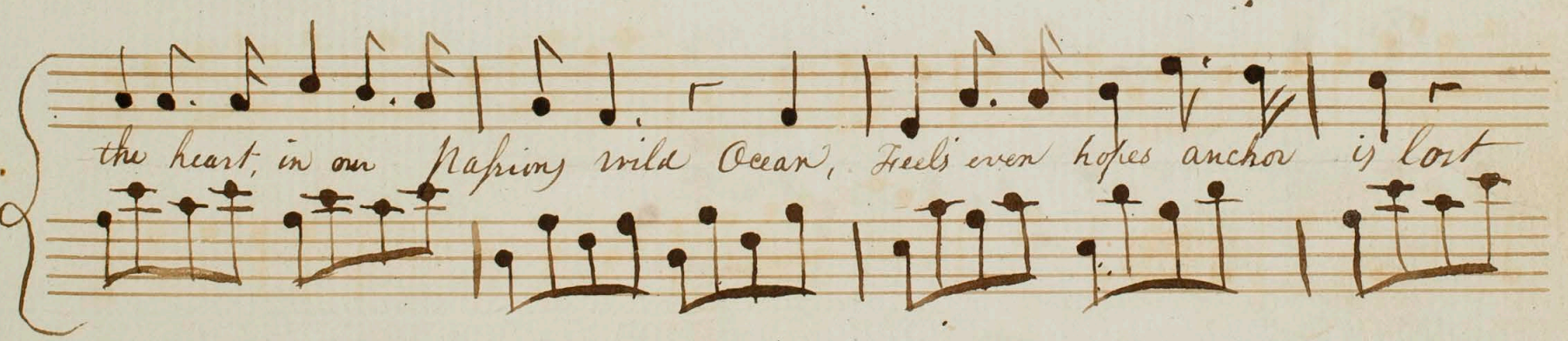
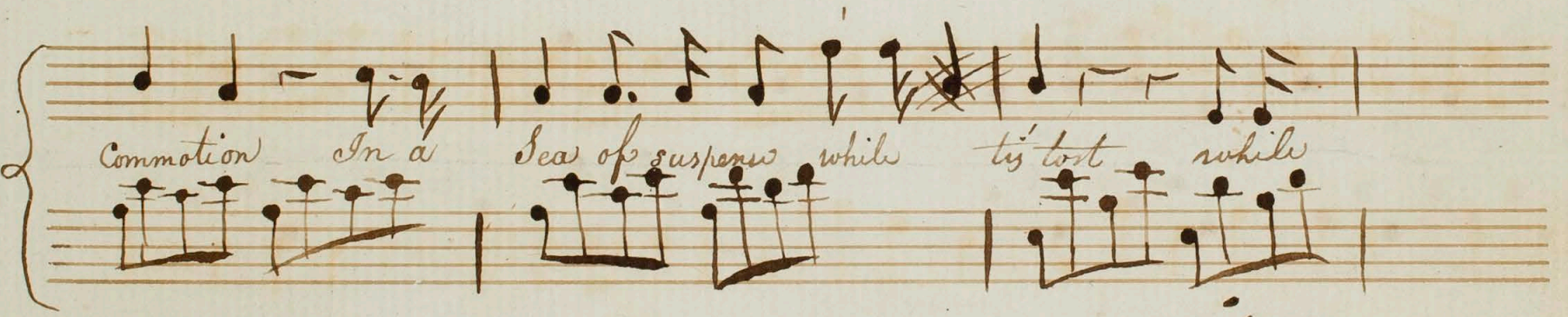
Handwritten musical score for a piece titled "March on the coast of St Albans". The score is written on ten staves, organized into five systems of two staves each. The notation is in brown ink on aged paper. The key signature is one sharp (F#), and the time signature is common time (C). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and bar lines. The first system consists of four measures. The second system also consists of four measures. The third system consists of four measures. The fourth system consists of four measures. The fifth system consists of four measures. The title "March on the coast of St Albans" is written in cursive above the fifth system. The initials "G." are written to the right of the title. The score is a single melodic line, likely for a flute or violin.



Ah! what is the Bosoms Commotion. / In the Forty thieves /



Ah! what is the Bosoms



The storm of

mo ei a - na ah thou art my dearest, For thee I have languish-

- ho & grieved, For thee I have languished & grieved. And when Hope to my bosom

was nearest. How oft has that hope been deceived And when Hope to my bosom was

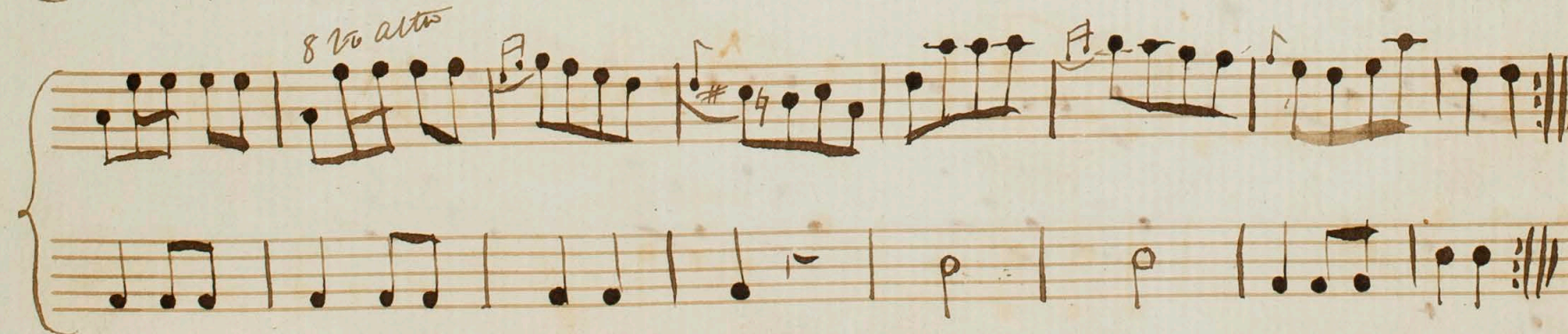
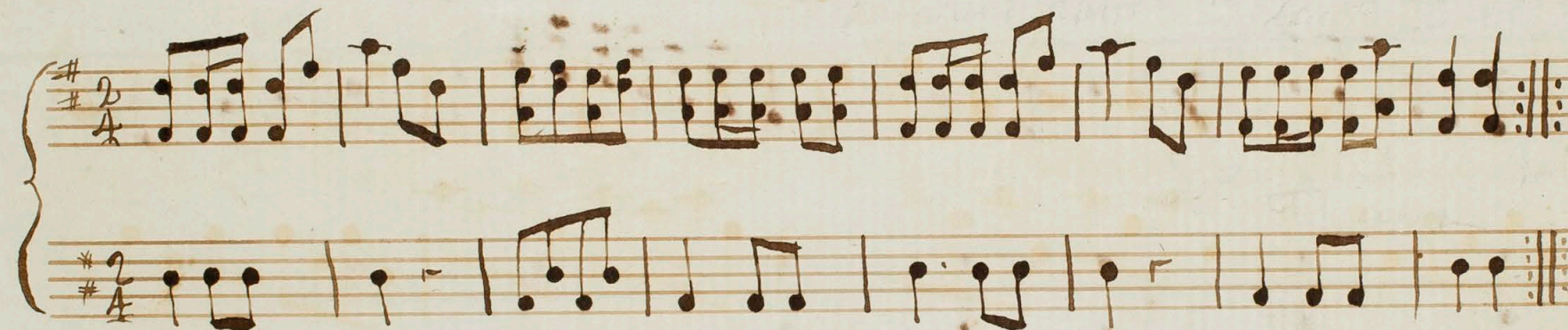
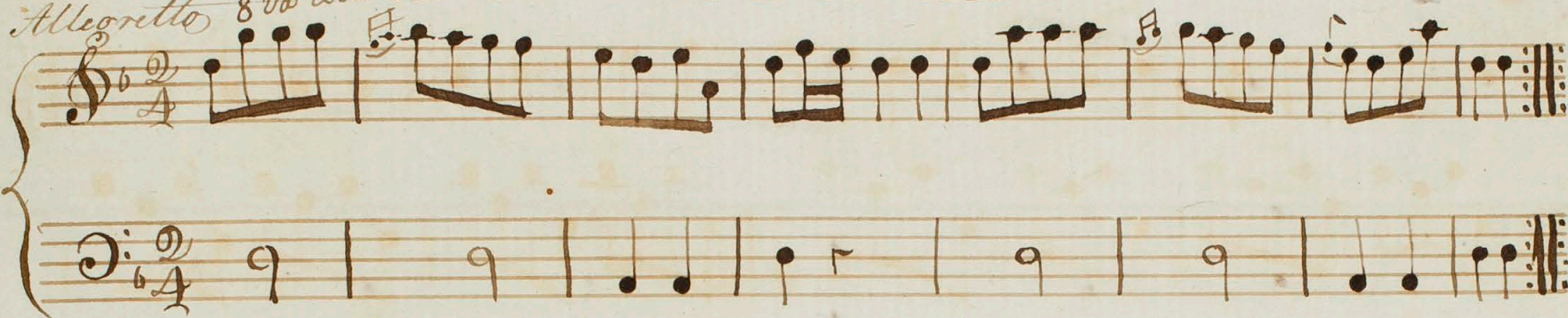
nearest How oft has that hope been deceived Mope - a - na my hope was de-

ceived, Mope and my hope was deceived.

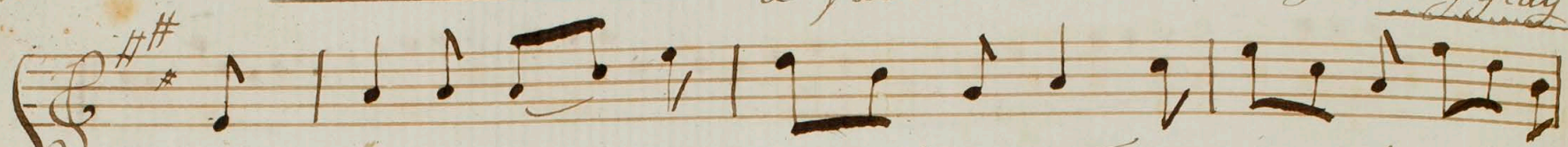
ss

Allegretto *8^{va} alta* *March in Simour the Tartar.*

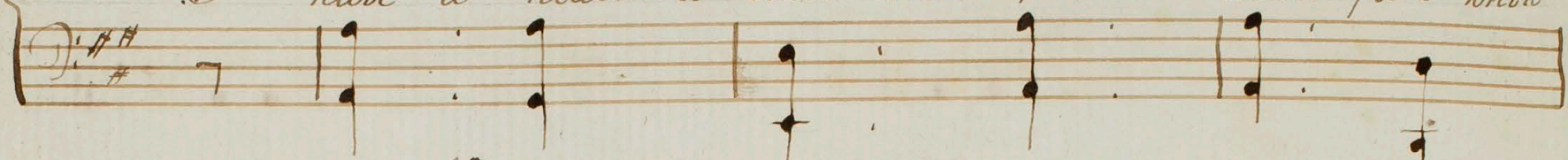
31



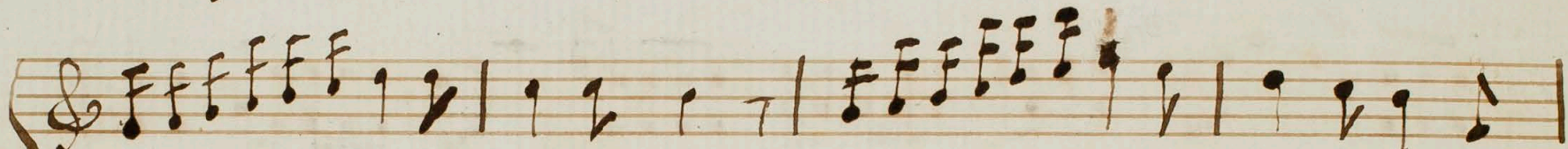
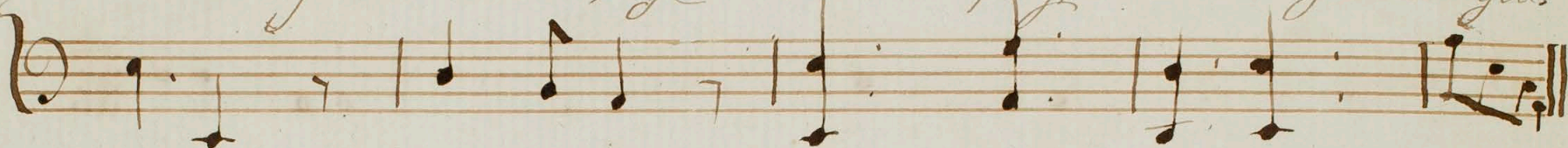
I have a Heart. a favourite Ballad by Mr G. Gray



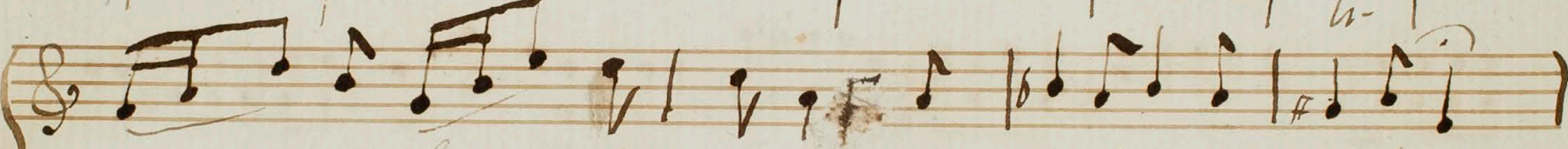
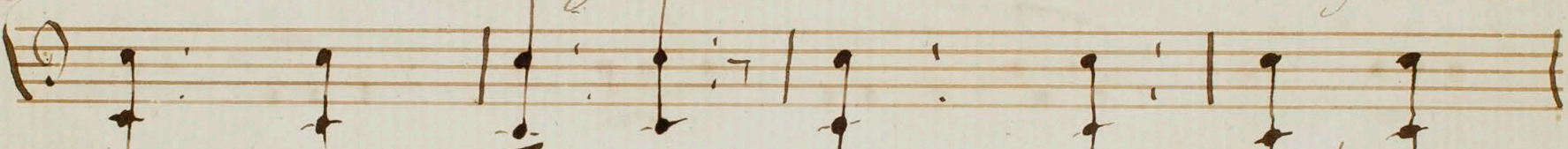
I have a heart a little heart, That throbs for I know



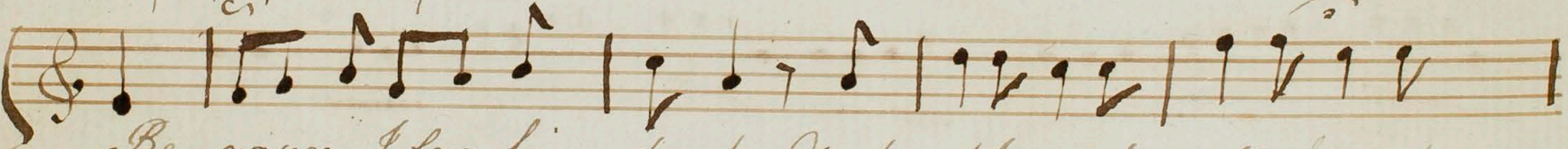
who, Yet this can pay (and mind one pray) It is not you nor you.



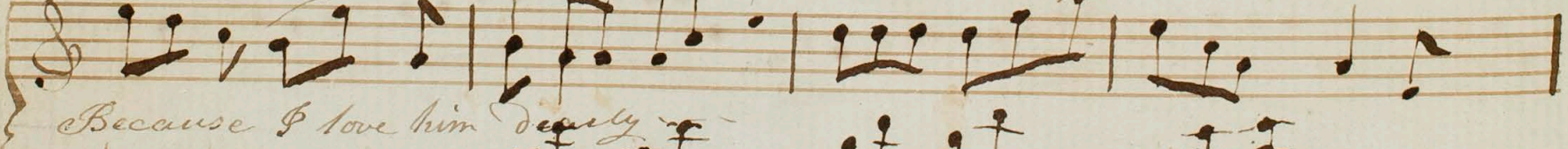
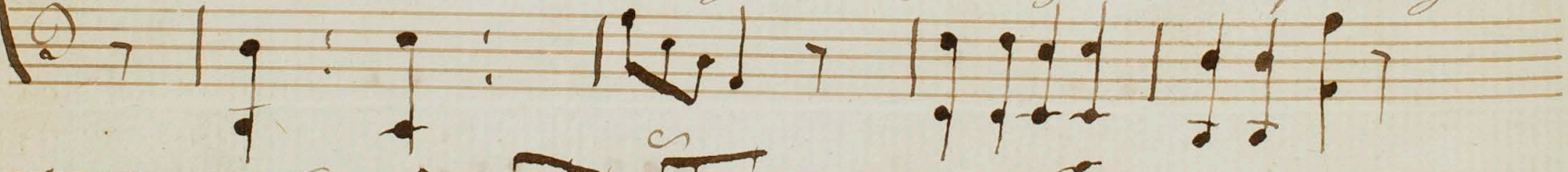
No, no no no no no I tell you so, no no no no no no I tell you so 'Tis



no one here sin-cerely, And yet I sigh (and all for why.



Be-cause I love him dearly, And yet I sigh & all for why



Because I love him dearly





I have a heart a little heart
But not I fear my own
Twas mine but now tis his & now
But who shall not be known. No no &c &c.

I have a heart a little heart
That's tender warm and true
Yet this can say and mind me pray
It throbs but not for you no no &c &c

2nd Verse, of ah! what is the Bosoms commotion. *See 29th page*

The storm of despair is blown over
No more by its vapour depressed,
I laugh at the clouds of a Lover,
With the sunshine of joy in my breast.

3rd Love made by a Parent my duty,
To the wish of my heart now arrived,
I bend to the power of Beauty
And every fond hope is revived.

Margiana my hope is revived.

See 29th page

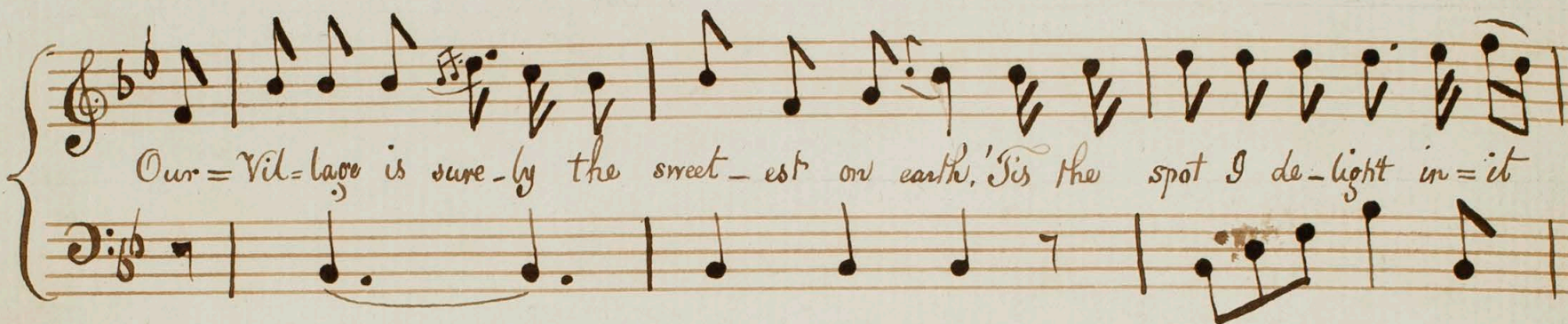
Oh! the Sweet little Village.

S. F.

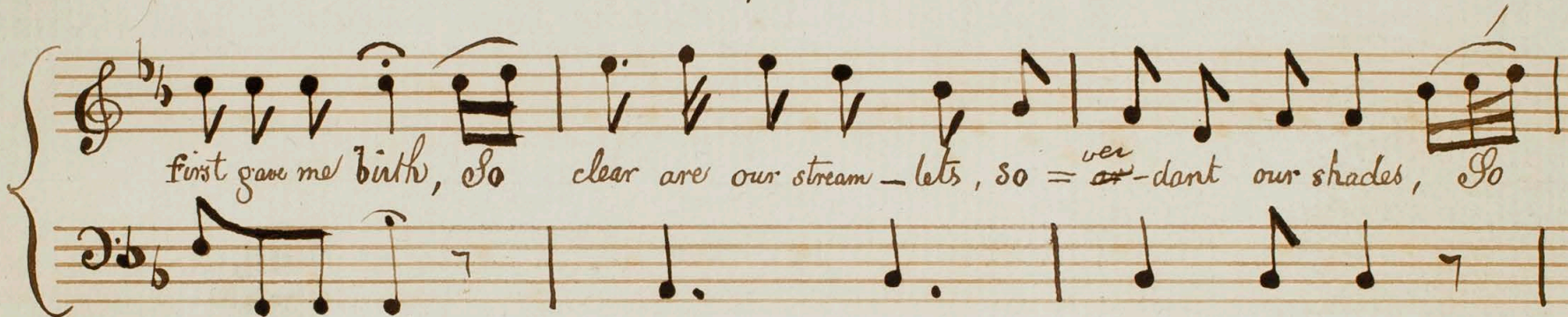
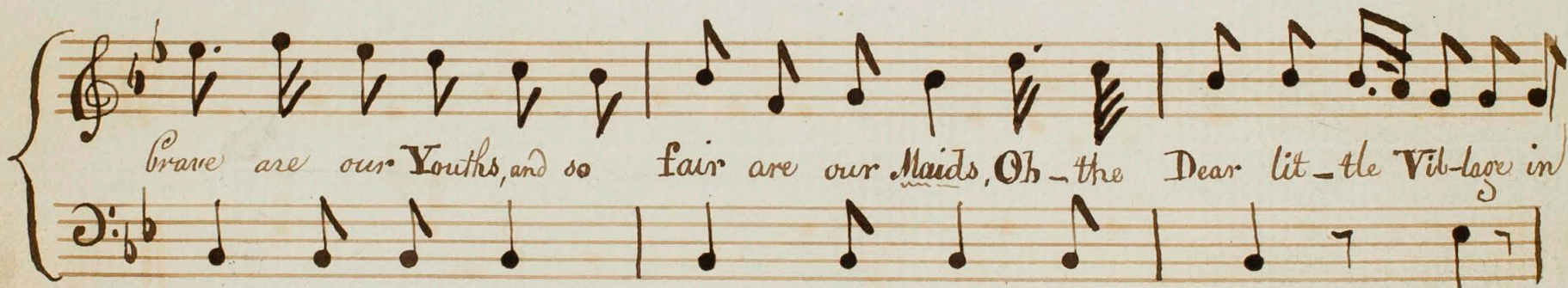
ANDANTINO.



Sempres Piano.



Our = Vil-lage is sure-ly the sweet-est on earth, 'Tis the spot I de-light in = it

first gave me birth, So clear are our stream-lets, so = ^{ver} ~~er~~ - dant our shades, So

brave are our Youths, and so fair are our Maids, Oh - the Dear lit-tle Vil-lage in



which I was born.

Our groves are so cool, and so fertile our fields,
 So rich in the fruits that kind Providence yields!
 Our Labour is light though our lands are well tilled,
 From whence both our barns and our pockets are filled

Oh. the sweet little Village. &c)

Our loves are sincere, our affections are strong,
Our wines are all old, and our Girls are all Young::

35

Then, why should we ever for happiness roam,
While we're Women and wine, with contentment at home.

Oh! the sweet little Village
in which I was born

March in F# major

Moderato

The musical score is written on five systems of two staves each. The first system is marked 'Moderato'. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various note values, rests, and bar lines, concluding with double bar lines at the end of each system.

The Blue eyed youth. Sung in the, Oh this Love.

Andan^o

Clar:

Vio:

Cres.

ff

p

Countess

A Blue eyed youth in wars array Calme o'er the maor and

sighd for me. Bright as the blush of morn was he, Mild as the beam of

do- sing day. With mighty men the

stripling strove, The blue eyed youth he knew no fear, Yet

trem - blingly he told his love Yet

trem - blingly he told his love Yet trem - blingly, he

told his love And spoke but with a gush - ing tear And spoke but with a

gush - ing tear. *fp fp p*

2nd Verse.

His form e - rect as radiant truth, was Thumbly bent when

ex - me met Oh never shall my heart for - get The

woo - ing of the blue ey'd youth. Dal. Clar: I

sco'nd he fled far far a way, And sorrowing sought the

battled plain. And now I sigh that some blest day may

bring the blue ey'd youth a gain. And now I sigh that

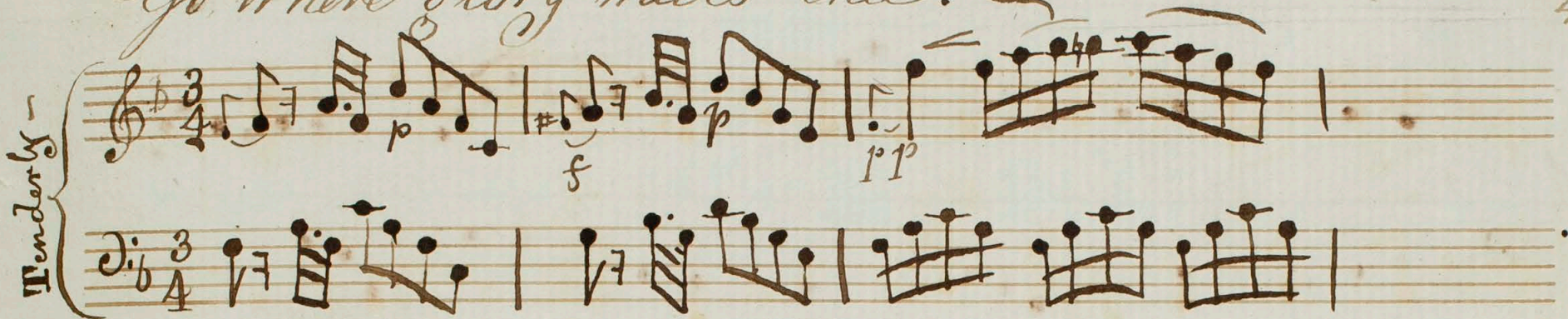
some blest day may bring the blue ey'd youth a gain may

bring the blue ey'd youth a gain. sf sf p

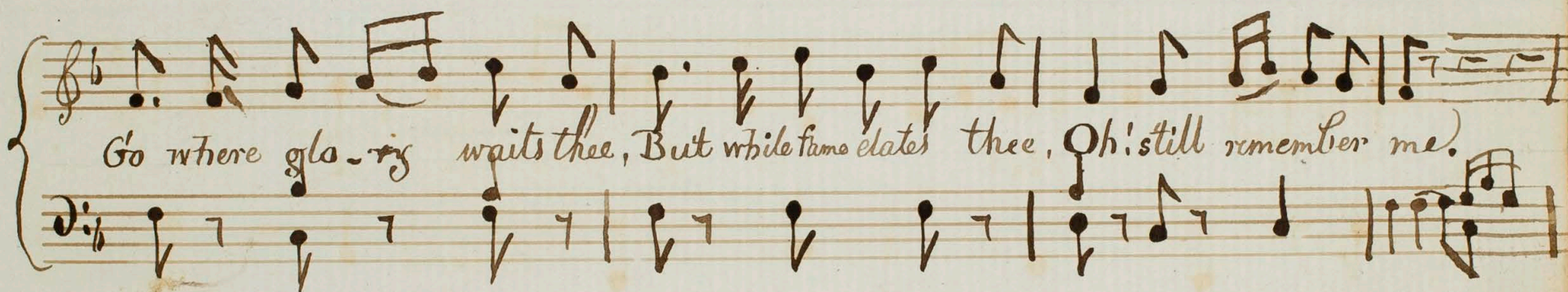
Go Where glory waits thee.

41

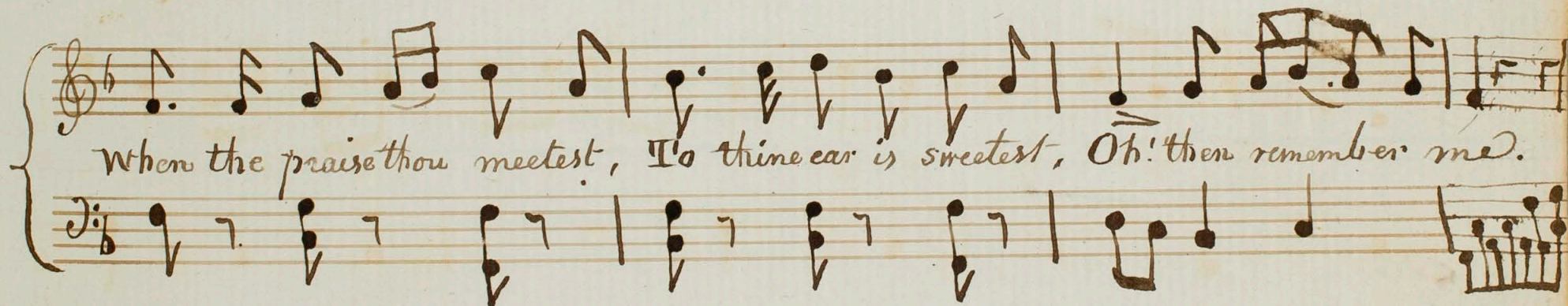
Tenderly



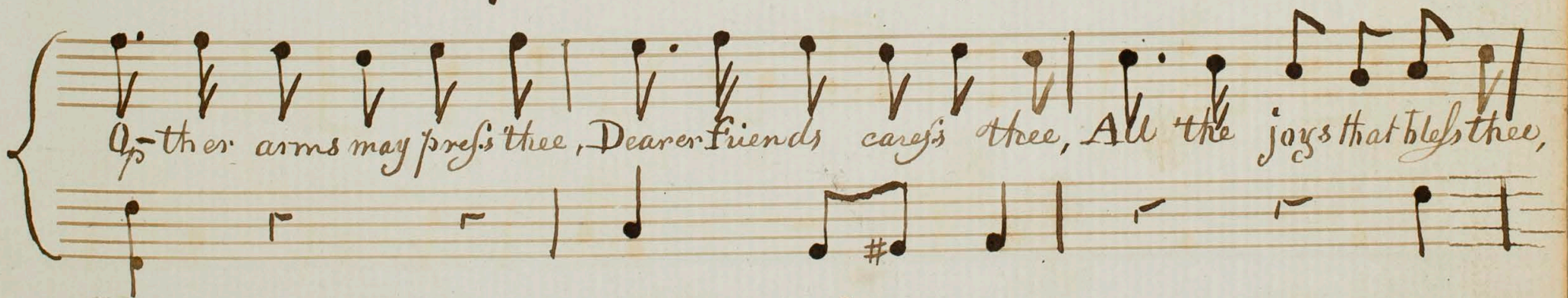
Go where glo-ry waits thee, But while fame elates thee, Oh! still remember me.



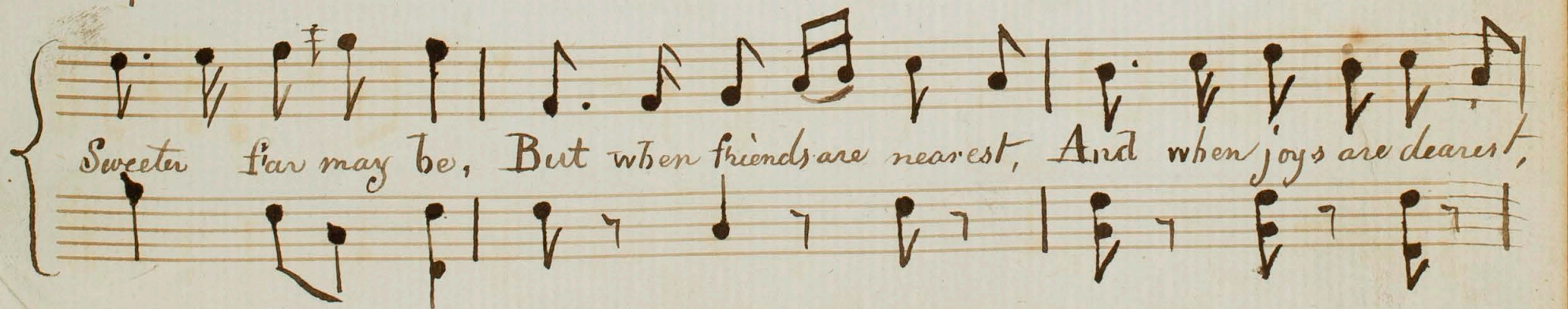
When the praise thou meetest, To thine ear is sweetest, Oh! then remember me.

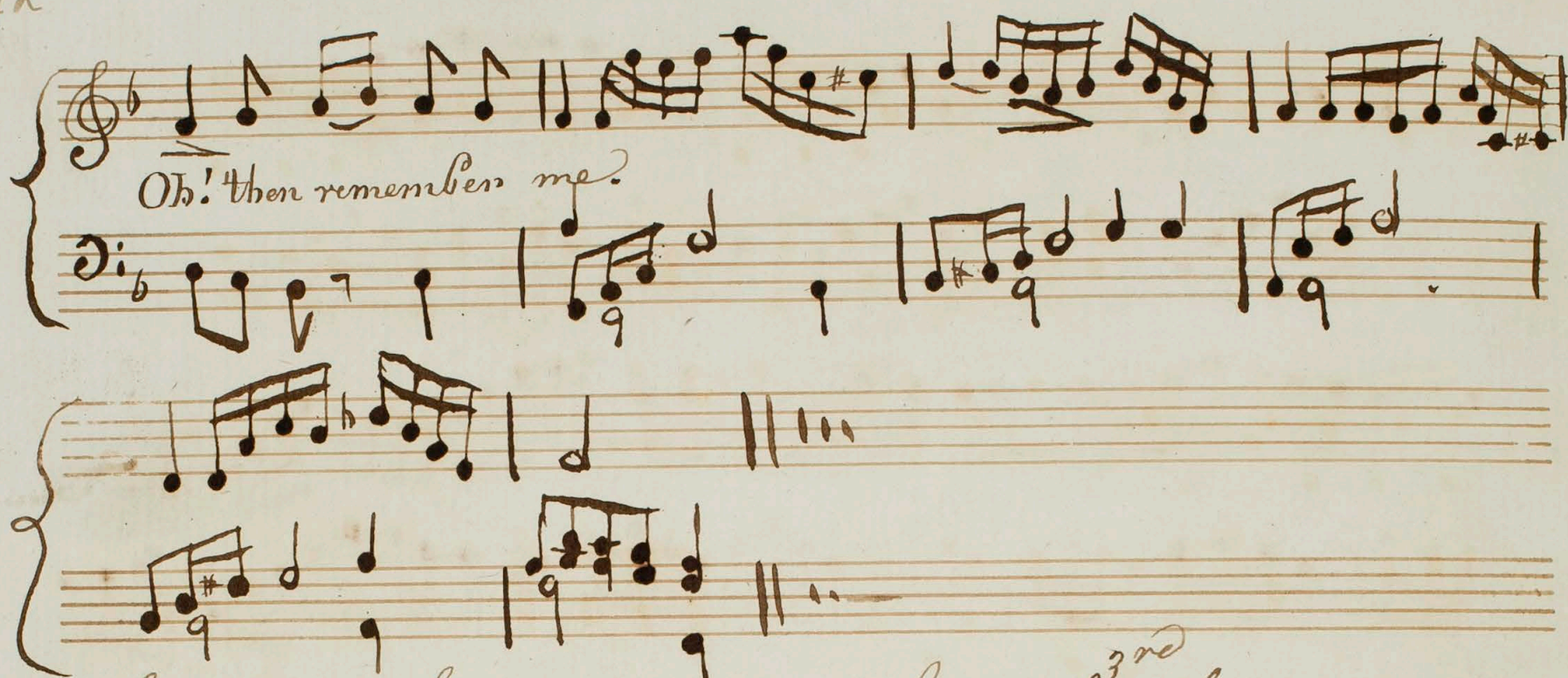


Op-ther arms may press thee, Dearest friends care's thee, All the joys that bless thee,



Sweeter far may be, But when friends are nearest, And when joys are dearest,





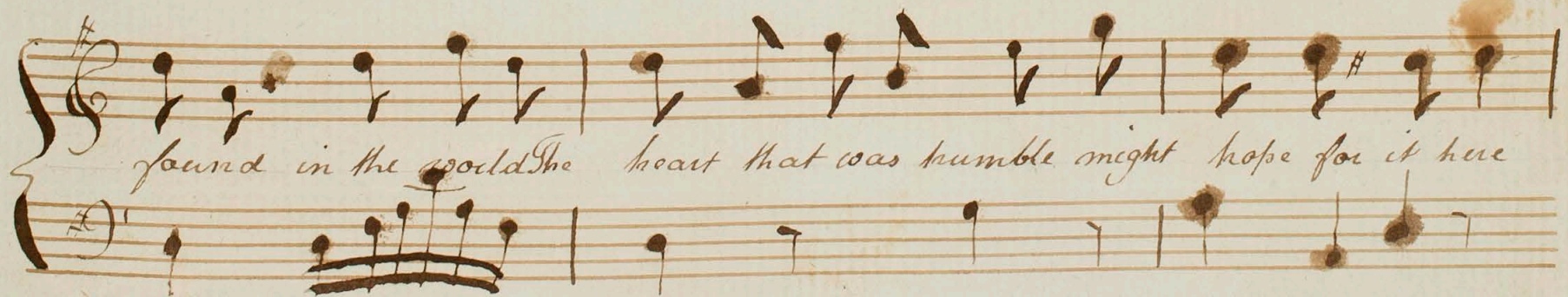
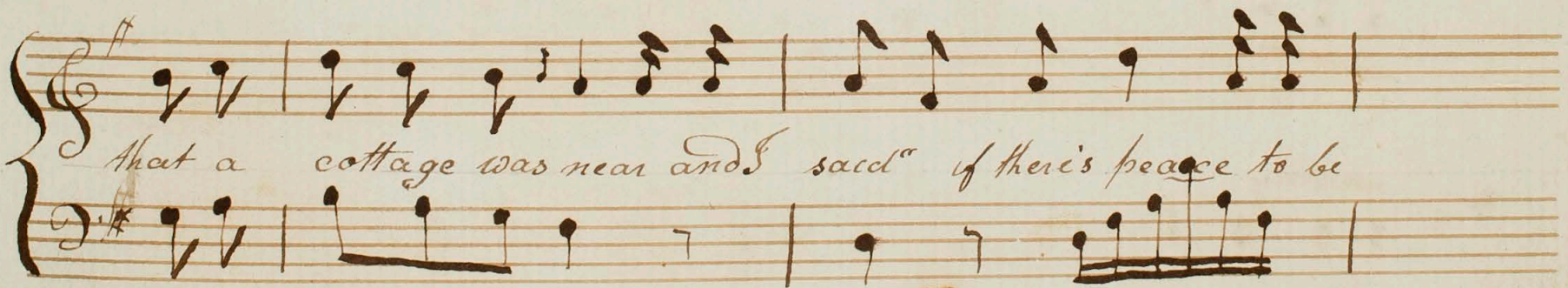
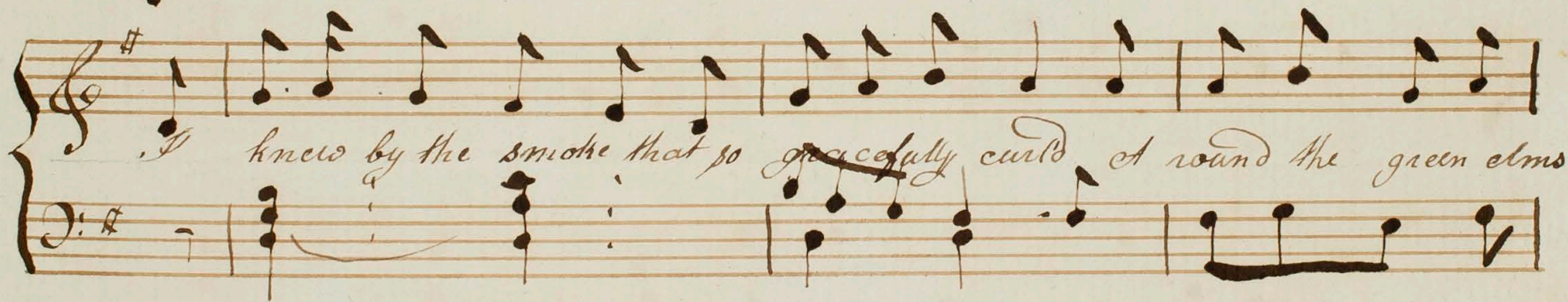
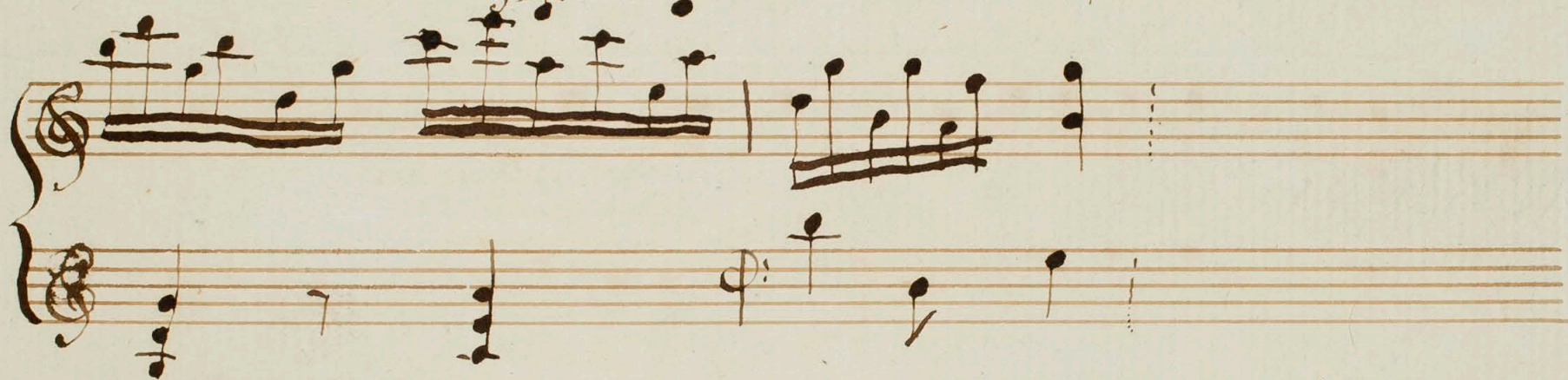
When at eve, thou rovest
 By the star thou lovest
 Oh! then remember me.
 Think when home returning,
 Bright we've seen it burning,
 Oh! then remember me.
 Oft as summer closes,
 When thine eye reposes
 On its ling'ring roses
 Once so loved by thee
 Think of her who gave them,
 Her who made thee love them
 Oh! then remember me.

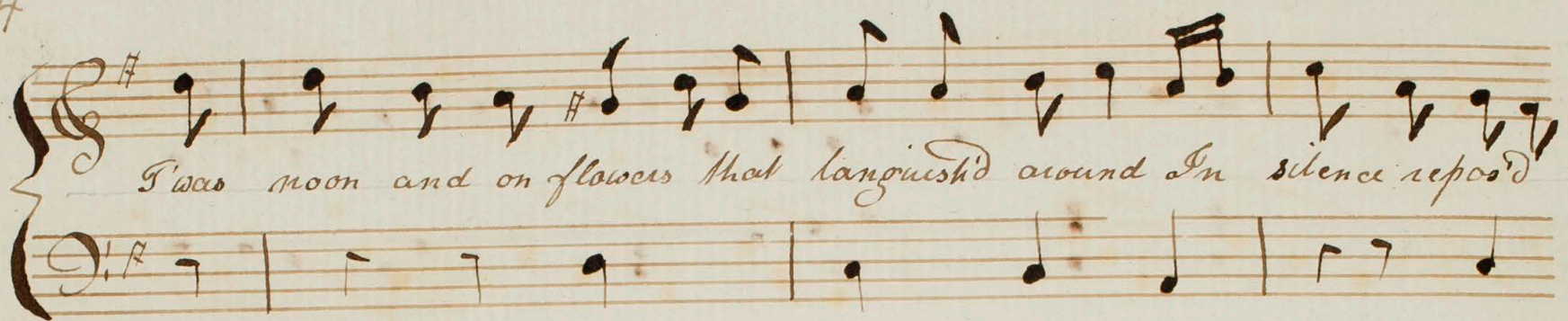
When round the ^{3rd} dying
 Autumn leaves are lying
 Oh! then remember me
 And, at night when gazing
 On the gay hearth blazing
 Oh! still remember me,
 Then should music stealing
 All the soul of feeling
 To thy heart appealing,
 Draw one tear from thee,
 * Strains I used to sing thee,
 Oh! then remember me.

X Then let mem'ry bring thee

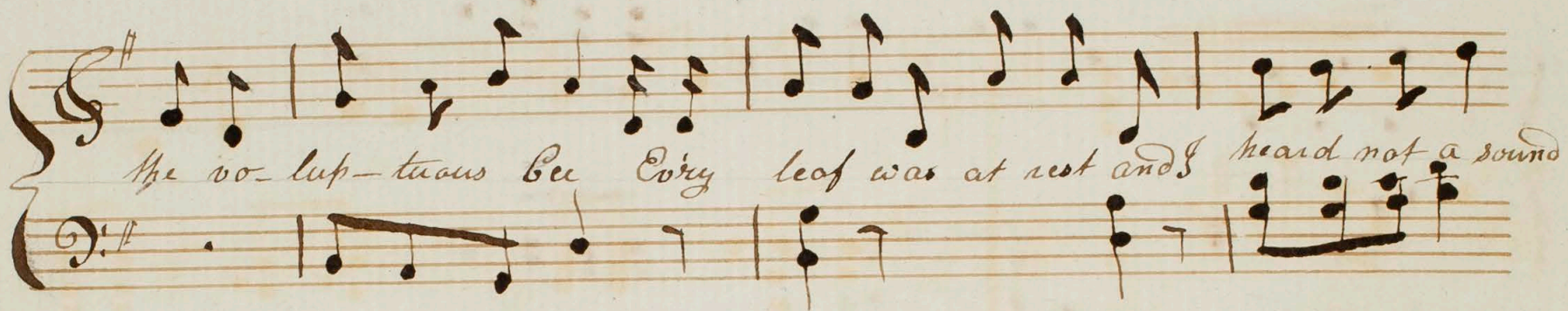
I knew by the smoke that so gracefully curled

43

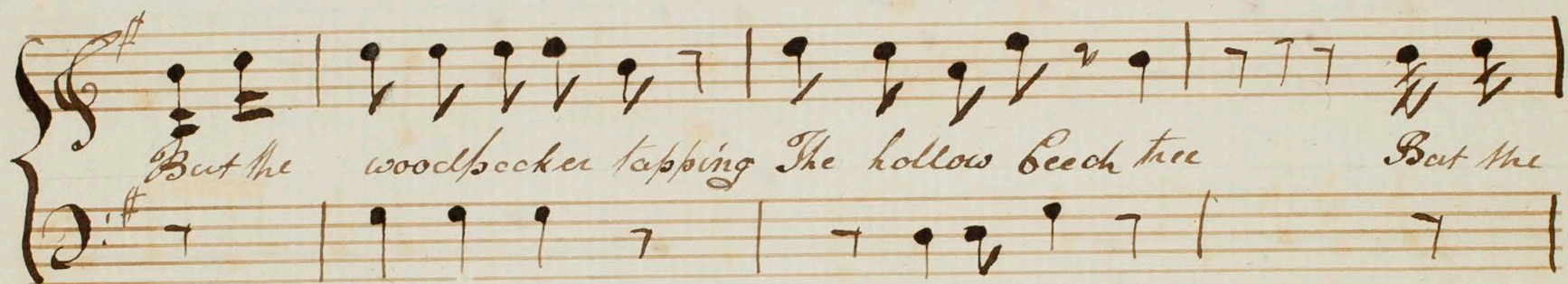




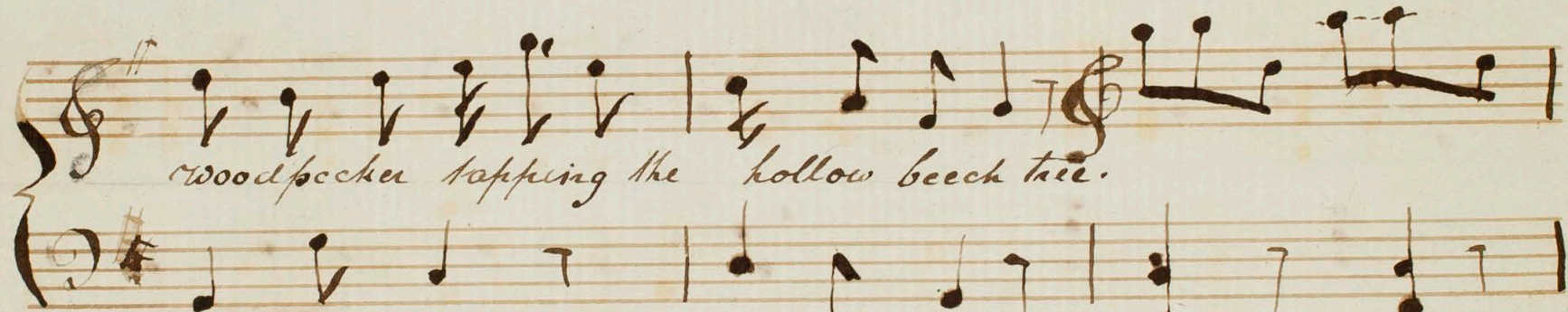
I was moon and on flowers that languish'd around In silence repos'd




The vo-lup-tuous Bee Every leaf was at rest and I heard not a sound



But the woodpecker tapping The hollow Beech tree But the



woodpecker tapping the hollow beech tree.

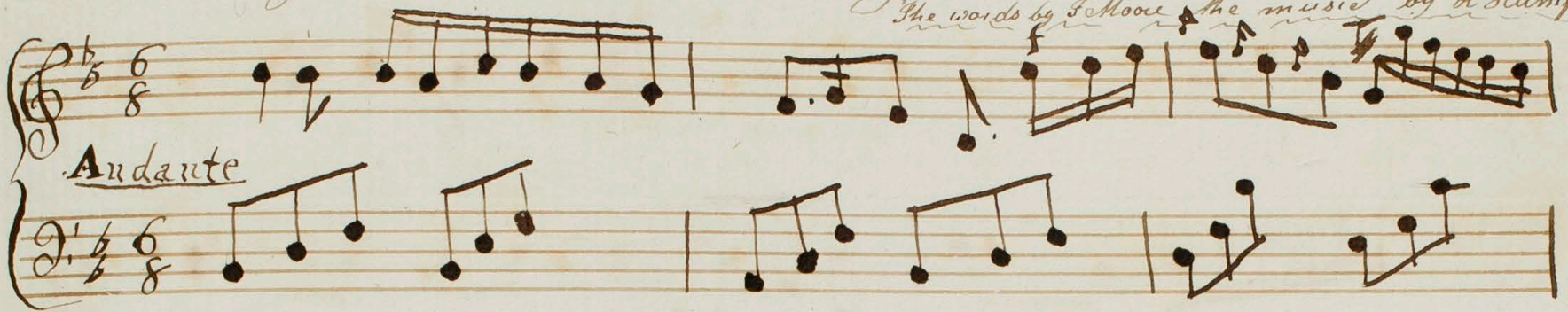



Why does azure deck the sky


The words by F. Moore the music by R. Humphrey

45

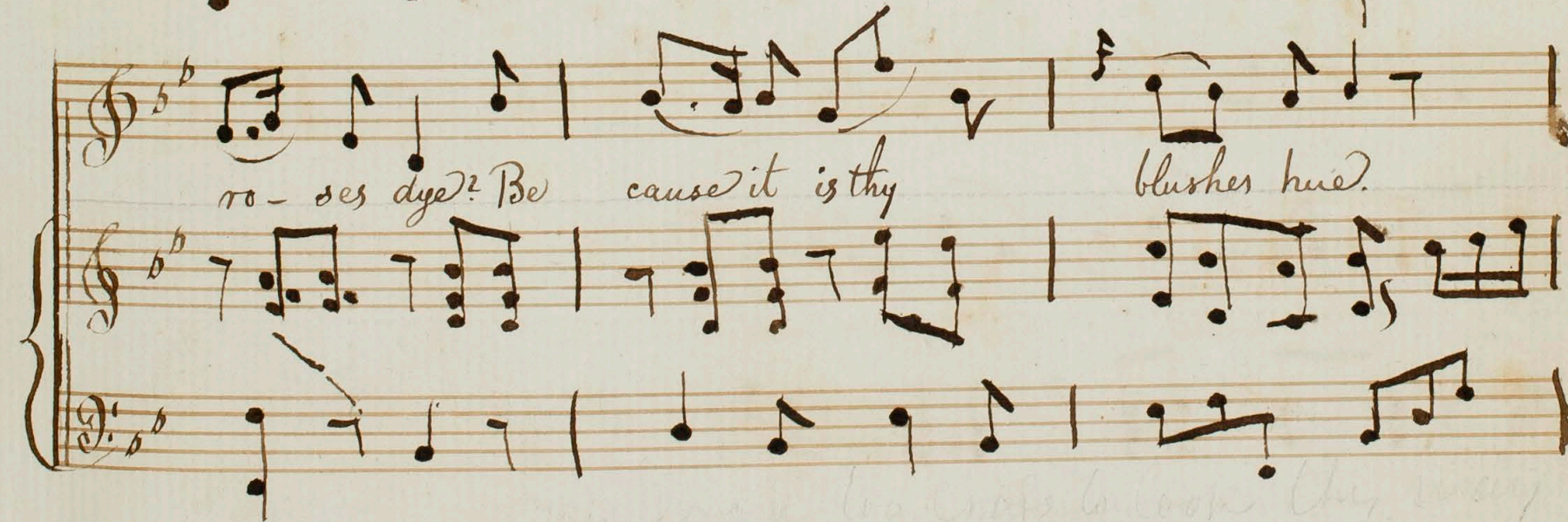
Andante



Why does a-zure deck the sky?



'Tis to be like thy eyes of blue why is red the



ro-ses dye? Be cause it is thy blushes hue?

too large to look this way

All that's fair by love's decree

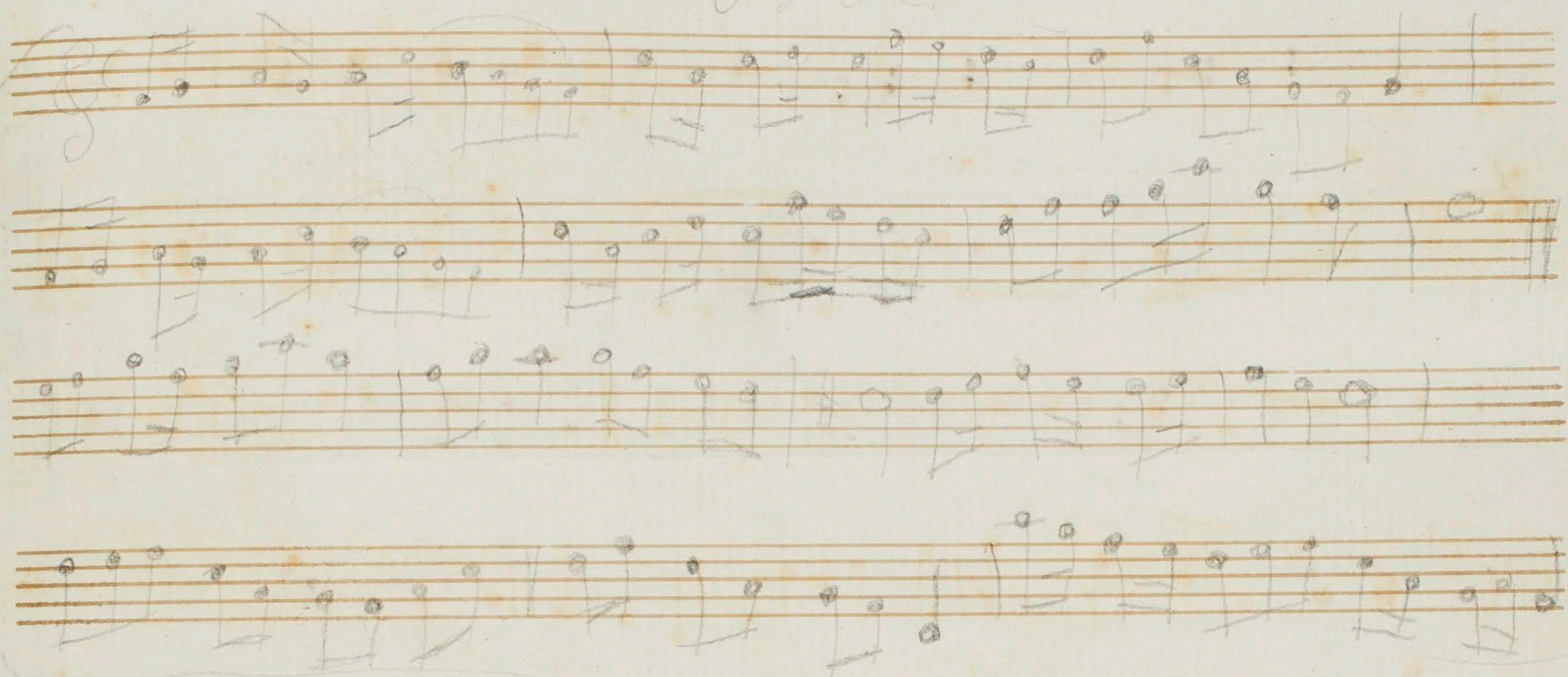
Has been made re-sembling the all that's fair by

Love's decree Has been made re-sembling the

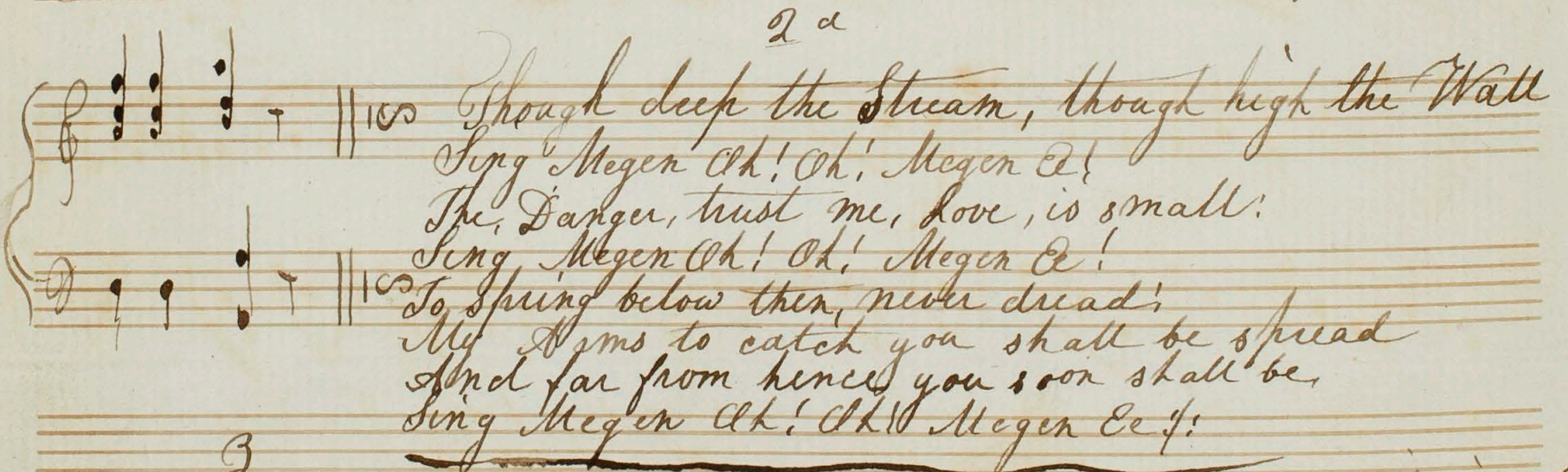
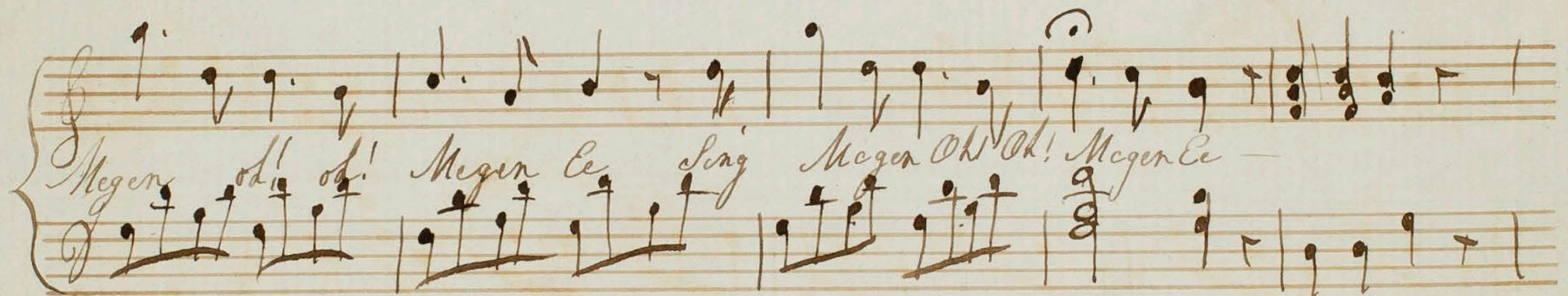
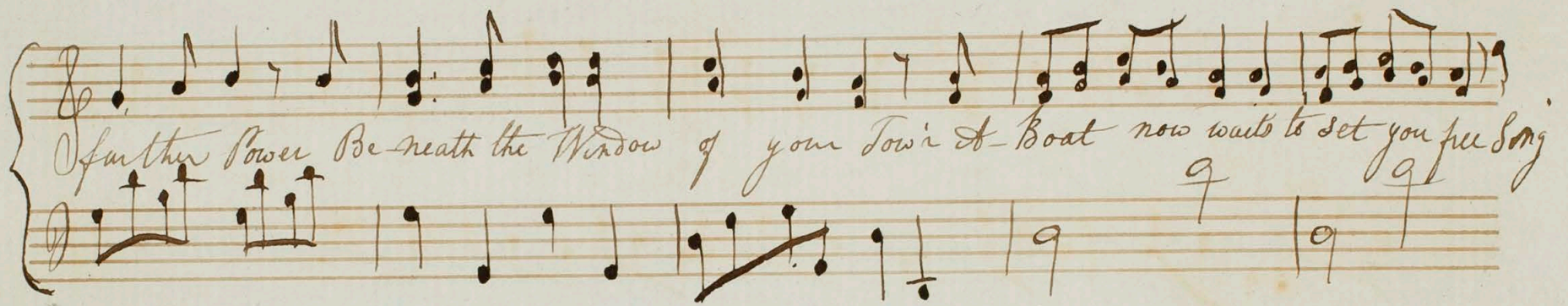
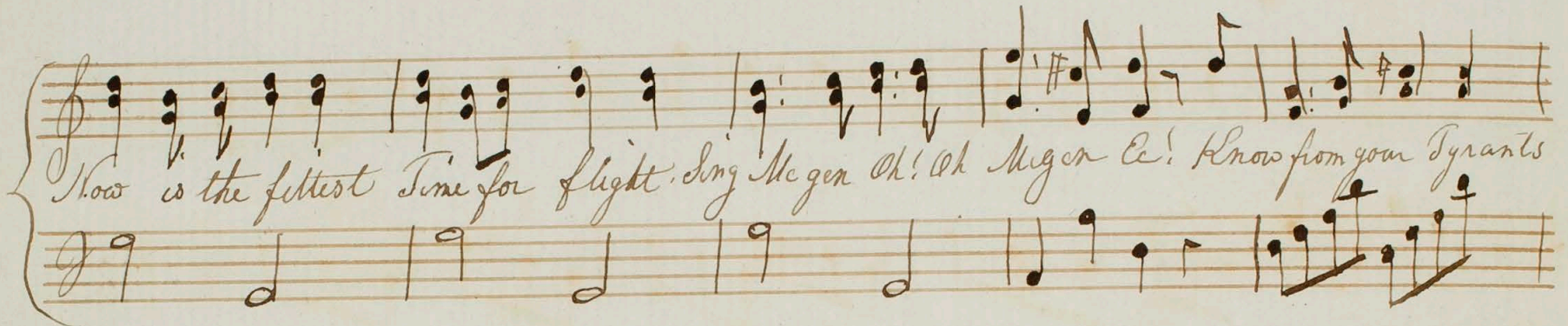
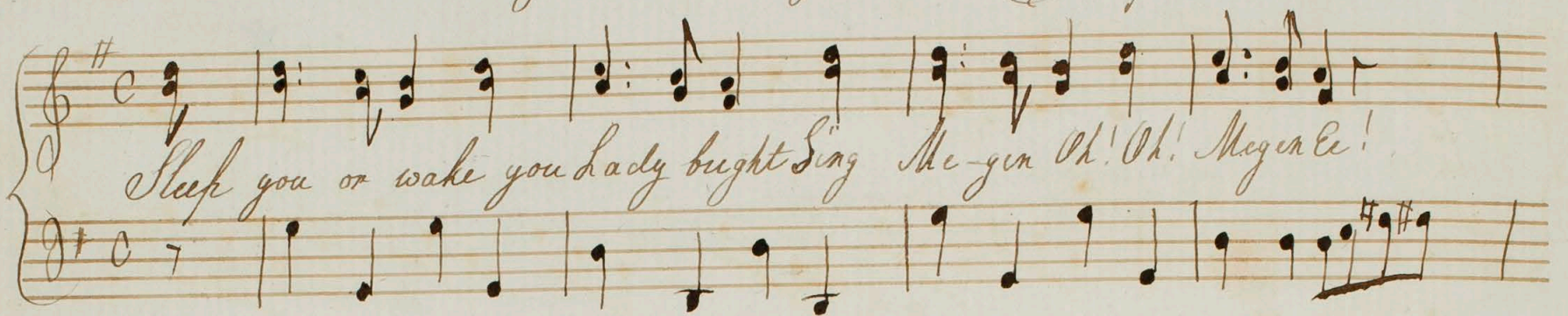
Has been made re-sembling the

Rosby House

47



Megen oh! oh! Megen Ee in Castle Spectre



3
Fair Emma hush'd her hearts alarms
Sing Megen Oh! Oh! Megen Ee!
She sprang into her Lovers Arms.
Sing Megen Oh! Oh! Megen Ee!

Unhush'd she felt; then swift its way
The Boat pursued without delay,
While Emma, placed on Edgewise
Sang Megen Oh! Oh! Megen Ee!

Nobody coming to Marry me.

49

For Andante *pic* Last night the Dogs did bark, I went to the gate to

see What my Lads had her Speak, But no-body came to

me - And its Oh! dear what will be come of me Oh dear what shall I do,

Nobody coming to Marry me Nobody coming to woo

Nobody coming to woo

My Father a Pledger and Dutcher,
My Mother does nothing but spin;
And I'm a pretty young Gal.
But the money comes slowly in;
And its Oh! dear &c

They say I'm Beauteous and Fair
They say I'm Scarpful and Proud
Mas I must now despair
For ah I am growing very old
And its Oh! dear &c

Hark! the Goddess Diana

2^d Treb

1st Treb

Bass

Moderato

Hark the goddess Di--a-na calls out for the chase; Bright
calls out for the chase. Bright

Phoebus a-wa-kes the morn. Hark! the goddess Di-a-na calls
Phoebus a-wa-kes the morn. Hark! the goddess Di-a-na calls

out for the chase, Bright Phoebus a-wa-kes the morn, Rouse
out for the chase Bright Phoebus a-wa-kes the morn. Rouse

rouse from your slumbers to hunting give place; The huntman is
rouse from your slumbers to hunting give place; The huntman is

winding is winding his horn. The huntsman is winding is winding his
winding is winding his horn. The huntsman is winding is winding his

horn *p* is winding is winding. The *cres*
horn. The huntsman The huntsman The *cres*

huntsman is winding is winding his horn. The huntsman is winding is
huntsman is winding is winding his horn. The huntsman is winding is

winding his horn The huntsman is winding is winding his
winding his horn. The huntsman is winding is winding his

The hounds are unkenneled and ripe for the game.
 We start to o'ertake the swift hare.
 The hounds are unkenneled and ripe for the game
 We start to o'ertake the swift hare
 All danger we scorn for pleasure's our aim.
 To the fields then away then away let's repair
 To the fields then away then to the fields then away then
 To the fields then away then away let's repair
 To the fields then away then away let's repair
 To the fields then away then then away let's repair

Come take the Flap

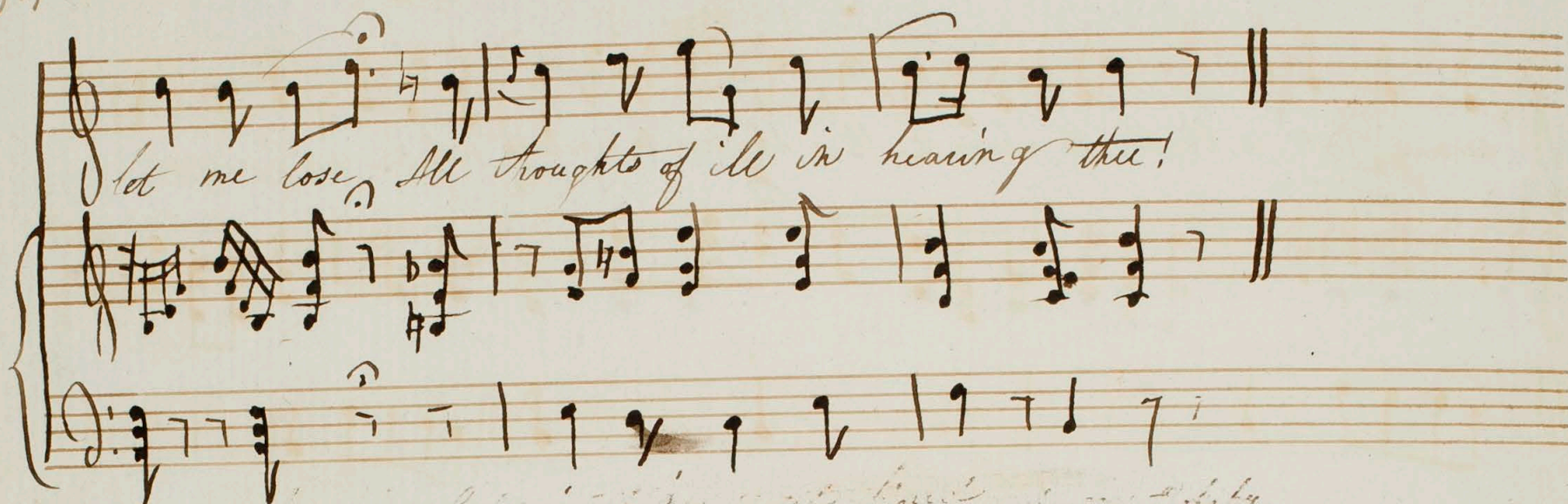
More Co.

It is hearing thee Ring to me love! tho' death were near, thy

Song could make my soul forget, Nay, nay, in pity dry that tear

All maybe well be happy yet! Come take the Plaf to vain to

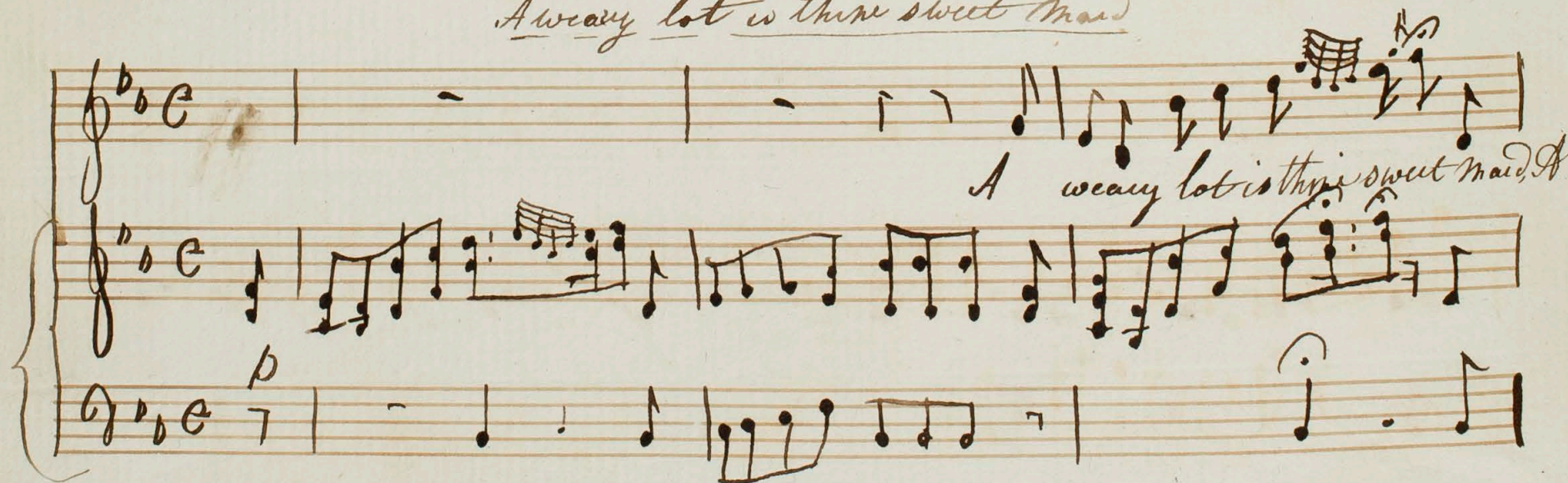
Muse Up on the gathering ills we see; Oh! take the Plaf and



Let me but see that snowy arm
 Once more upon that dear Harp lie,
 And I will cease to dream of harm,
 Will smile at fate while thou art nigh;
 Give me that strain of mournful touch
 We used to love long long ago,
 Before our hearts had known as much
 As now alas! they bleed to know!
 Come take the Harp &c

Sweet notes! they fell of former peace
 Of all that flowed so rapturous then
 Now withheld, lost, Oh! pray thee, cease.
 I cannot bear those sounds again!
 Art thou too wretched? Yes yes thou art,
 I see thy tears flow fast with mine
 Come, come to this devoted heart,
 'Tis breaking, but it still is thine.
 Come take the Harp &c

A weary lot is thine sweet maid

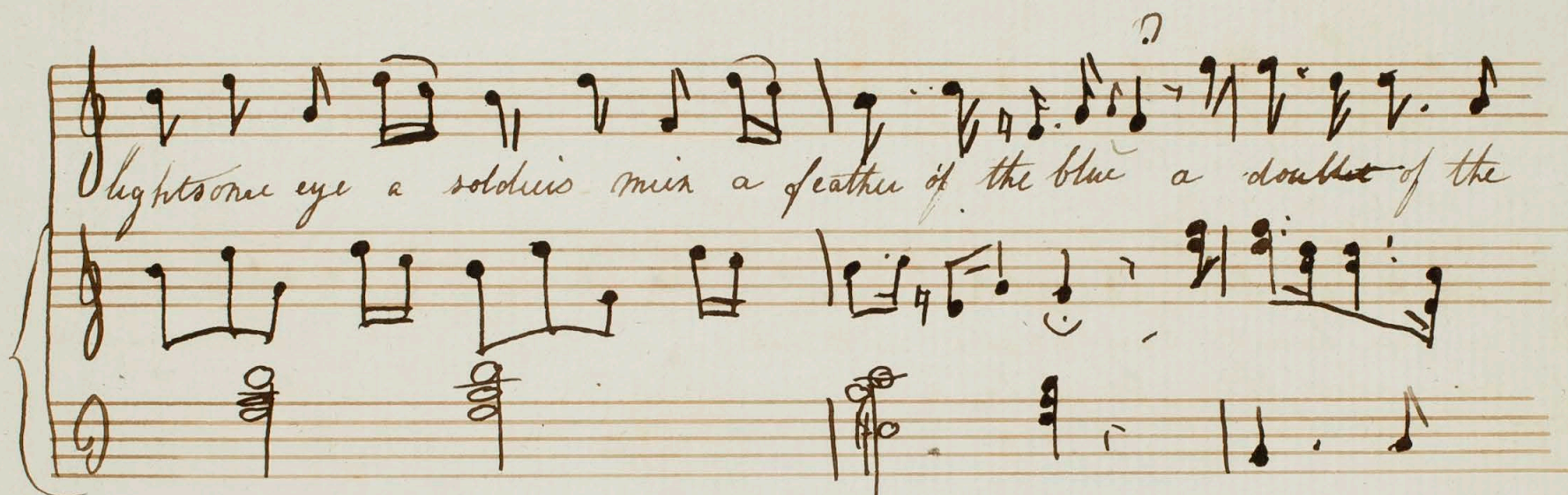


A weary lot is thine sweet Maid, from R. L. by


55



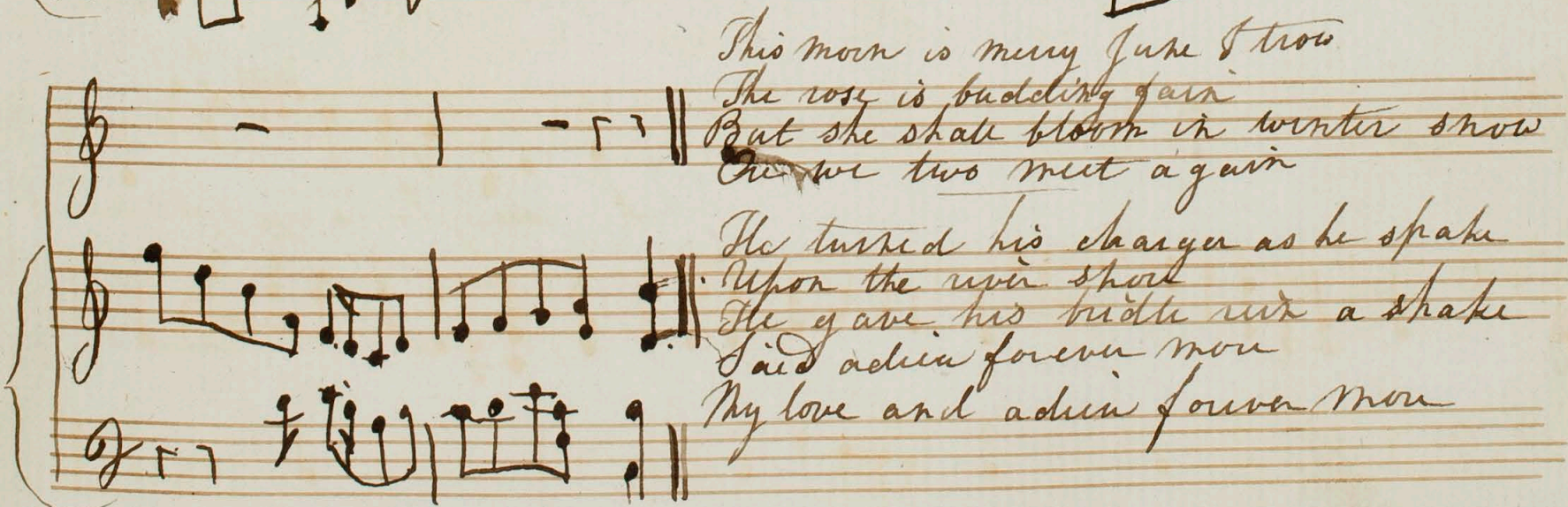
weary lot is thine to pluck the thorn thy brow to beautify prep the rue for woe a



lightsome eye a soldier's min a feather of the blue a doublet of the

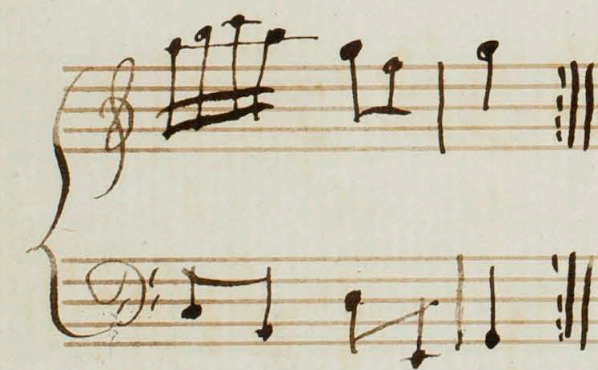
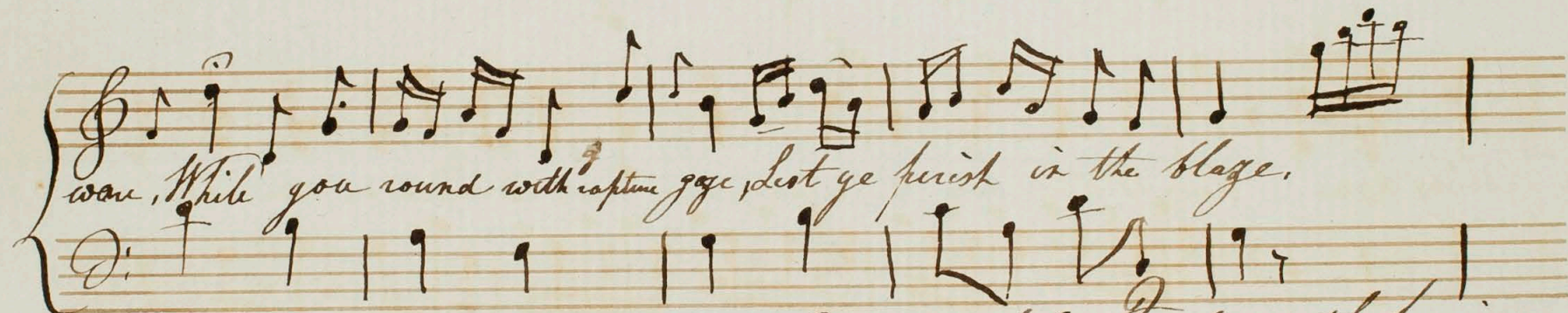
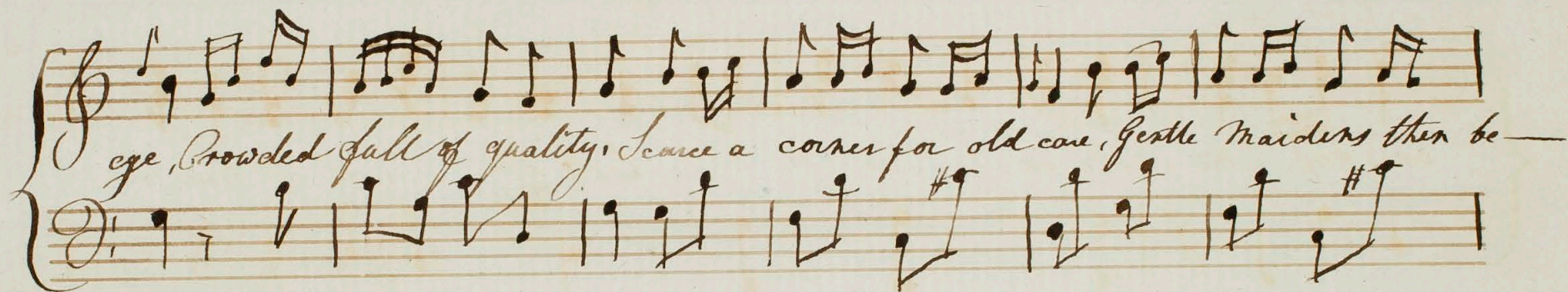
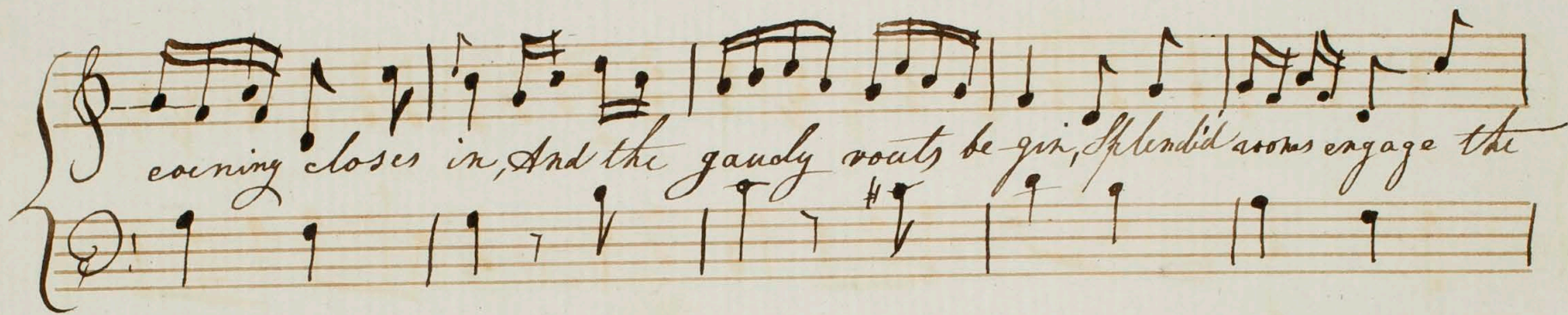


lincoln - gush no more of me you knew my love no more of me you knew



This morn is merry June I throw
The rose is budding fair
But she shall bloom in winter snow
For we two meet again
He turned his charger as he spake
Upon the river shore
He gave his little red a shake
Said adieu forever more
My love and adieu forever more

When the evening closes in



Too much pleasure burgeth pain
Should you not the will restrain
Sweetest sauces soonest cloy
While it does the health destroy.
Should a rover saunter by
With a love dissembling eye
Who can tell what griefs may spring
From so slight so light a thing.

Many maidens to their cost
Peace of mind have often lost
Then beware ere 'tis too late
Love will oft dissimulate

He's a little artful boy,
Bringing care as well as joy
But if masked, he should be found
There is danger in the wound

"A Canadian Boat Song"

57

Faintly as tolls the

coming chime, Our voices keep time, Our ears keep time, Our voices keep time, our

ears keep time. Soon as the woods on shore look dim, sing at St. Anne's our

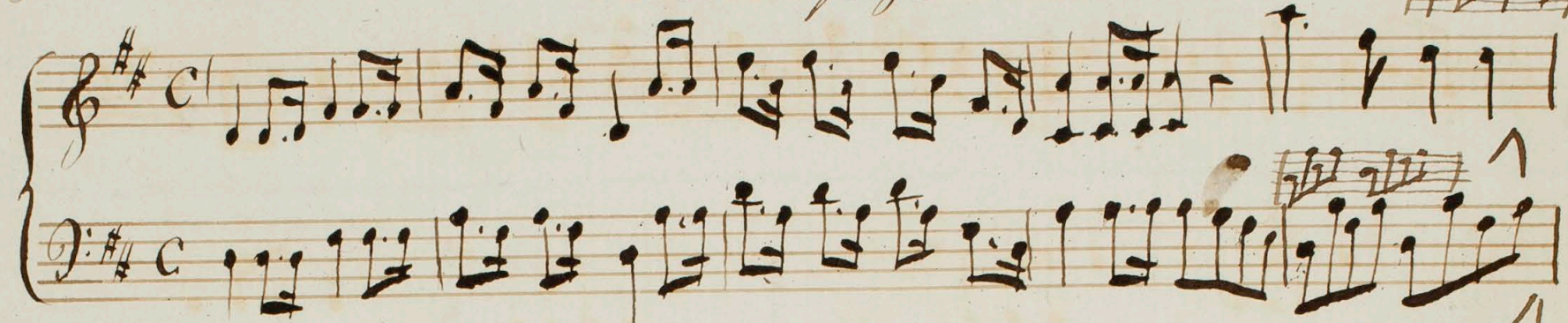
parting hymn - Row Brothers row the steamers fast the rapids are near and the

daylights past, The rapids are near and the daylights past

Why should we get our sails unfurl? Ottawa's hole this trembling moon
 There is not a breath the blue wave to curl, Shall see us float o'er the surges soon
 But when the wind blows off the shore, Spirit of this green Isle, hear our prayer
 Oh sweetly will rest our weary ear, Oh guard us cool Heavens and favouring air,
 Blow breezes blow, the steamers run fast, Blow breezes blow the stream runs fast
 The rapids are near and the daylights past, The rapids are near and the daylights past
 Blow breezes blow &c &c

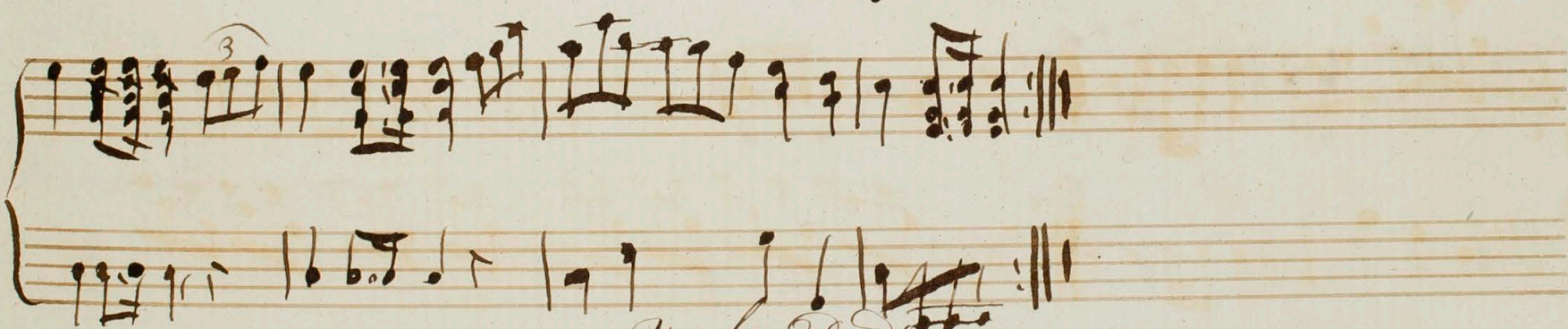
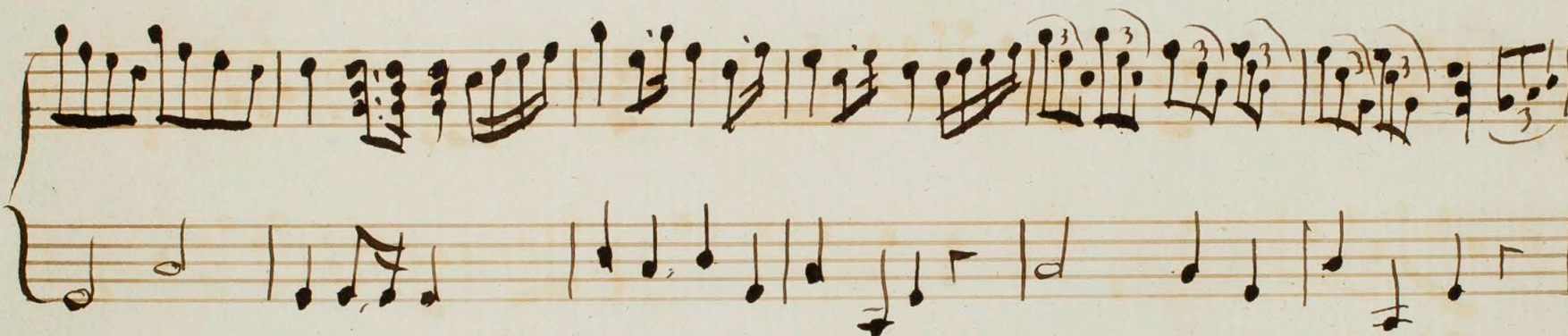
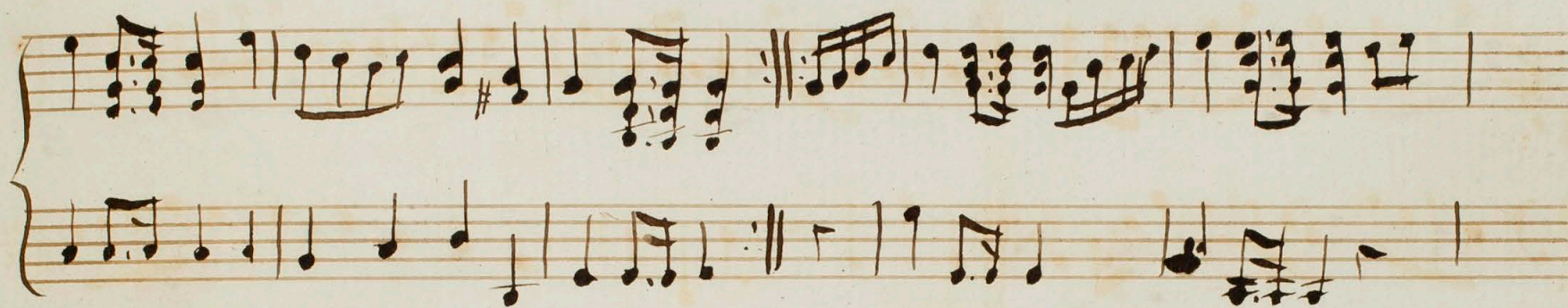
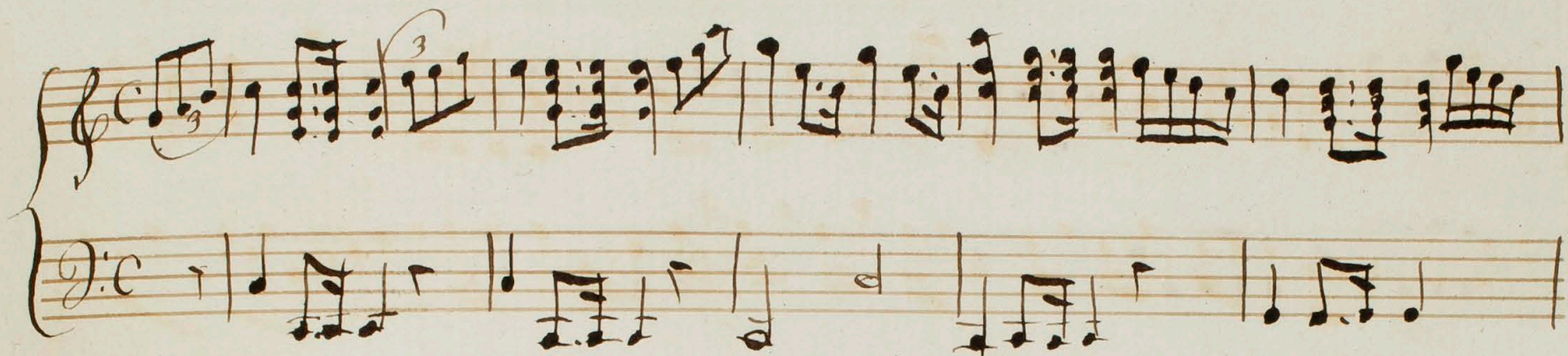
The Duke of Yorks March.

[Handwritten musical notation]



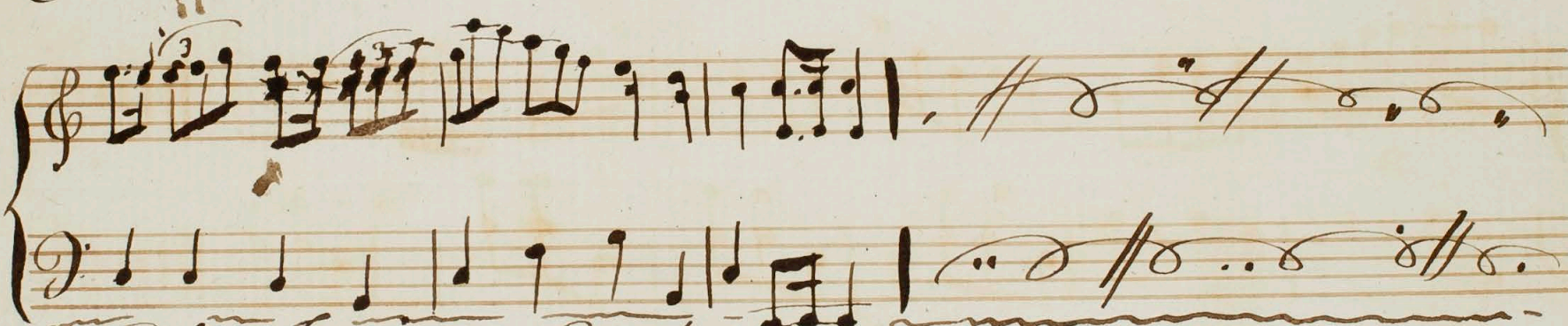
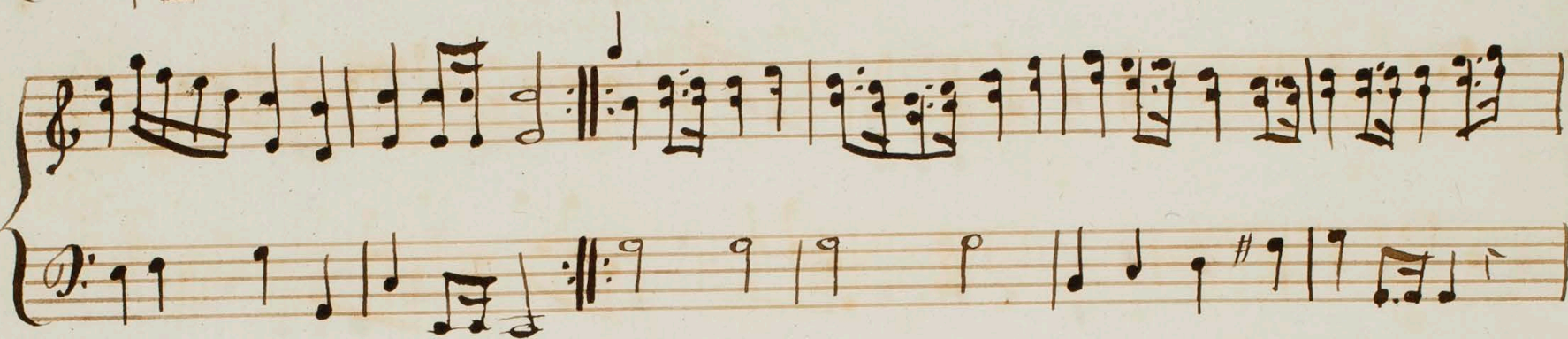
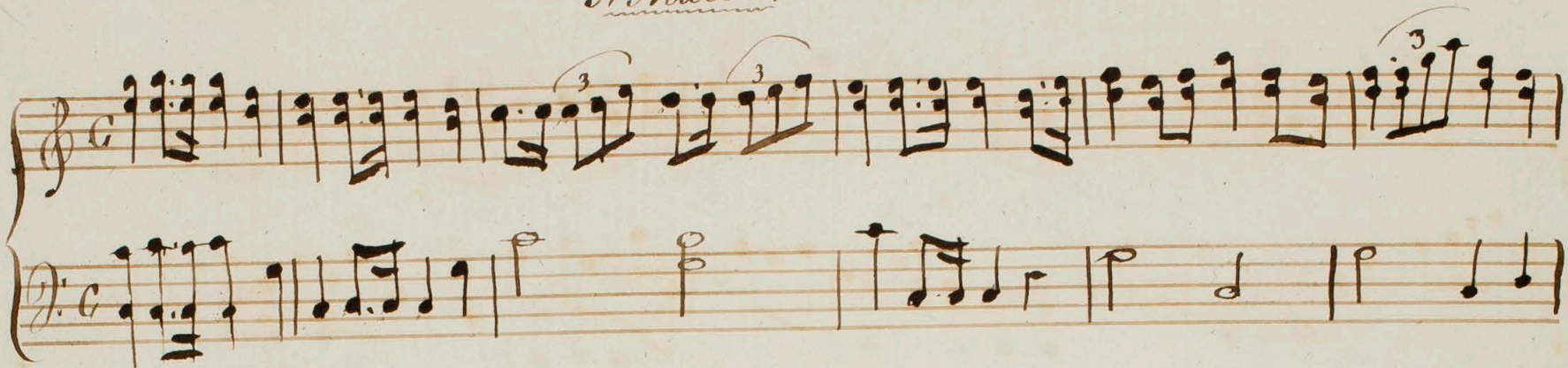
Knock's March.

59

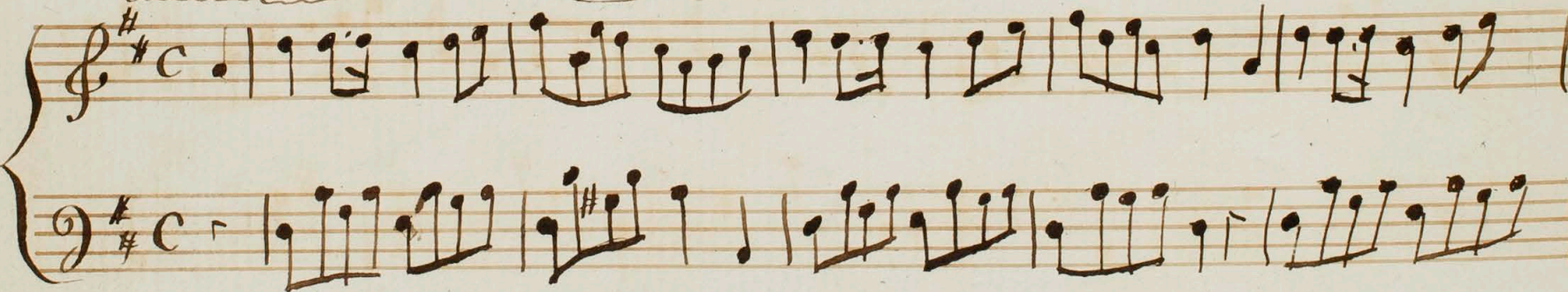


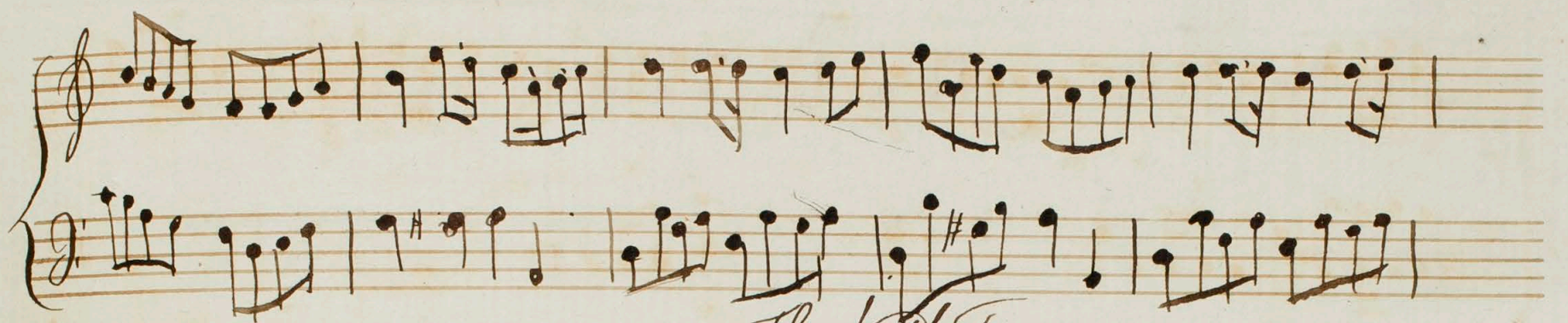
Yankee Doodle.



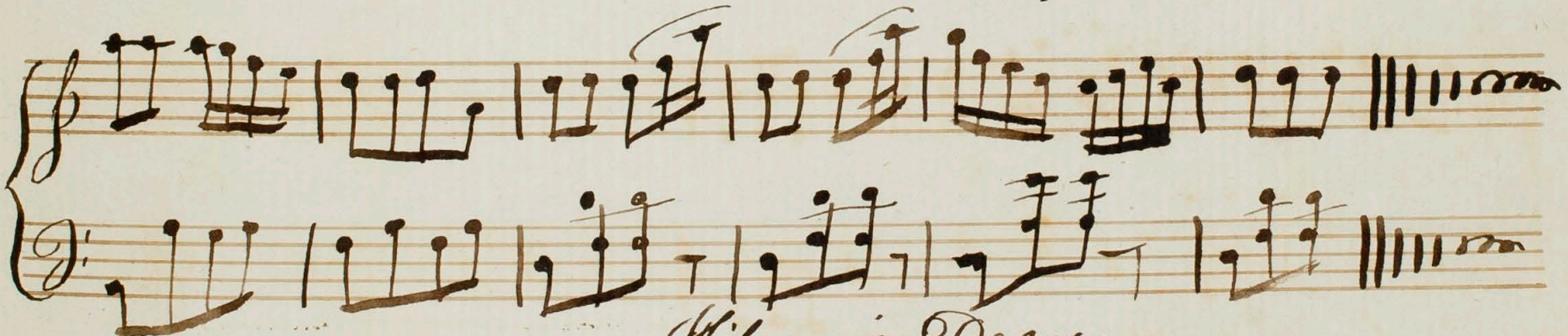
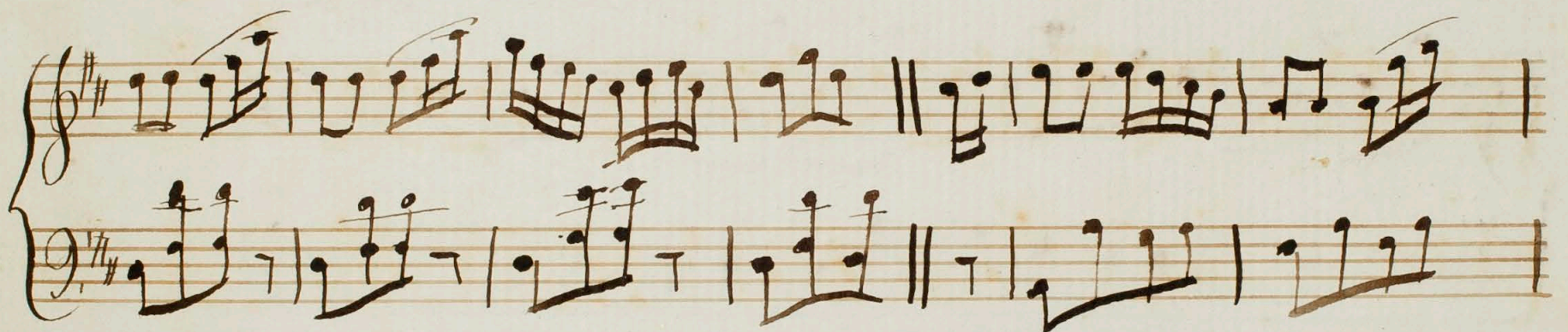
A. March.

Callin' Herring Country Dances

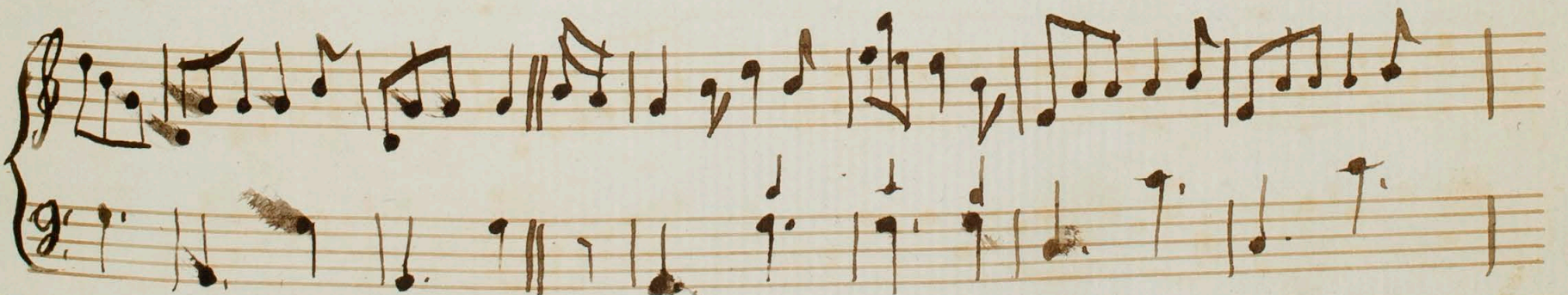
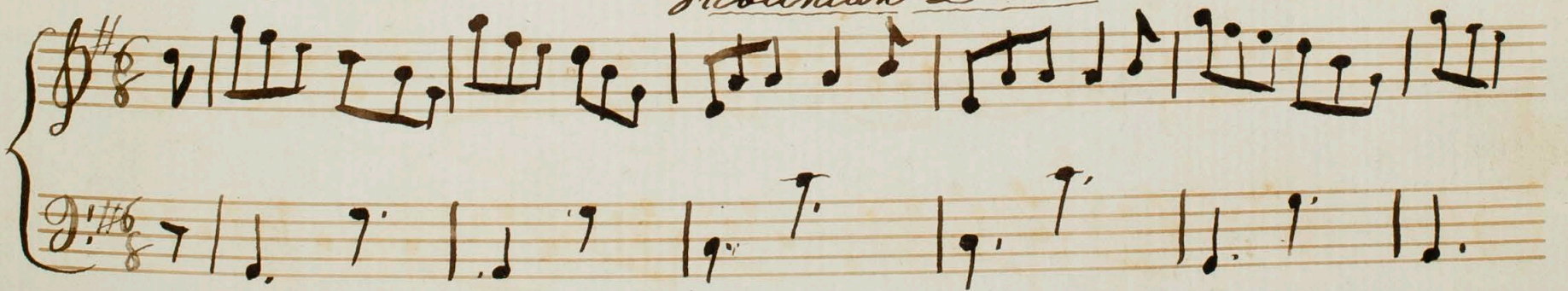


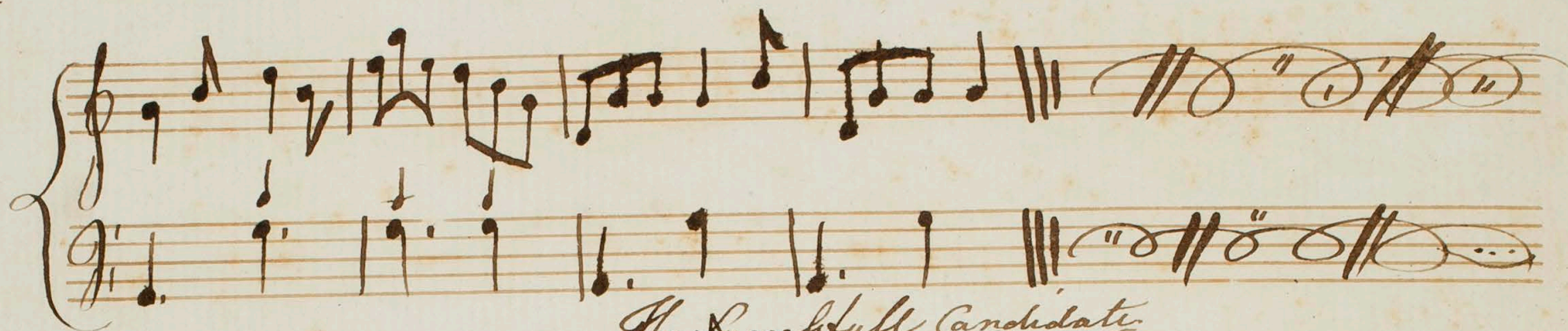


The North Tower



Hibernian Dance



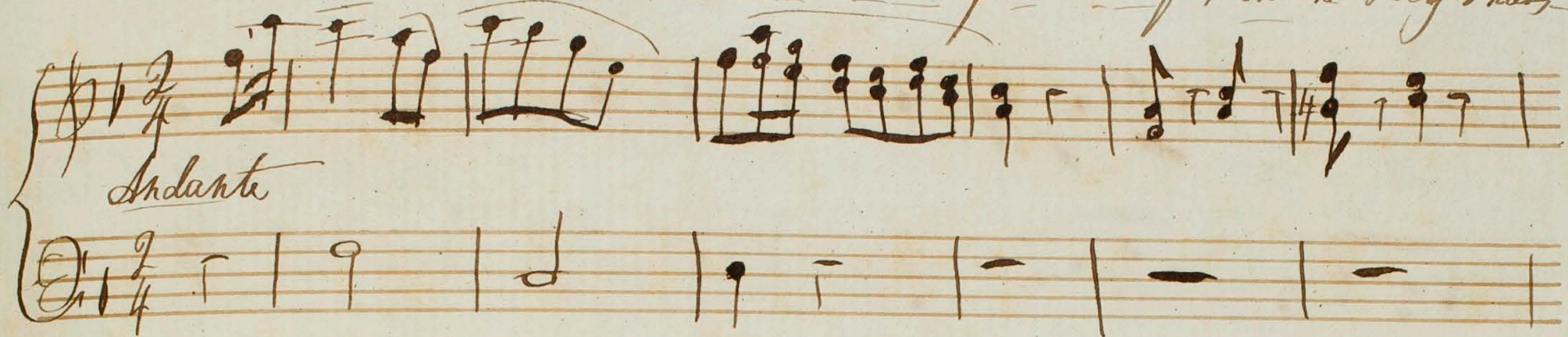


The Successfull Candidate




Ah where can I turn for relief, in the Party Choir 63

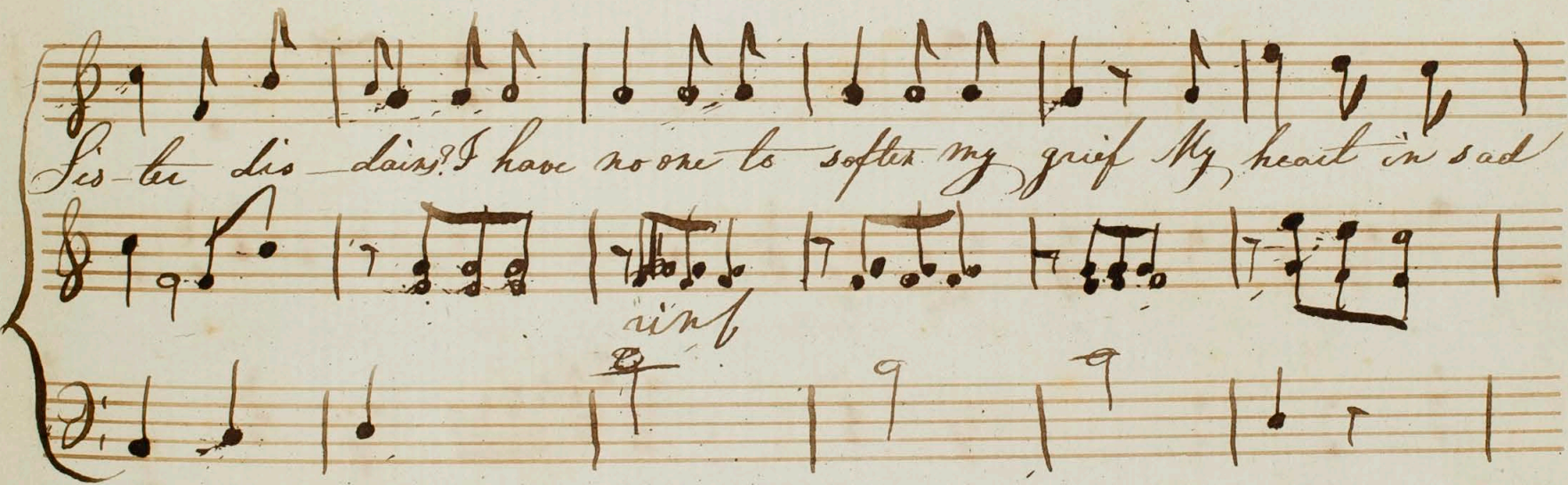
Andante



Ah! where can I turn for relief, since my sorrows a

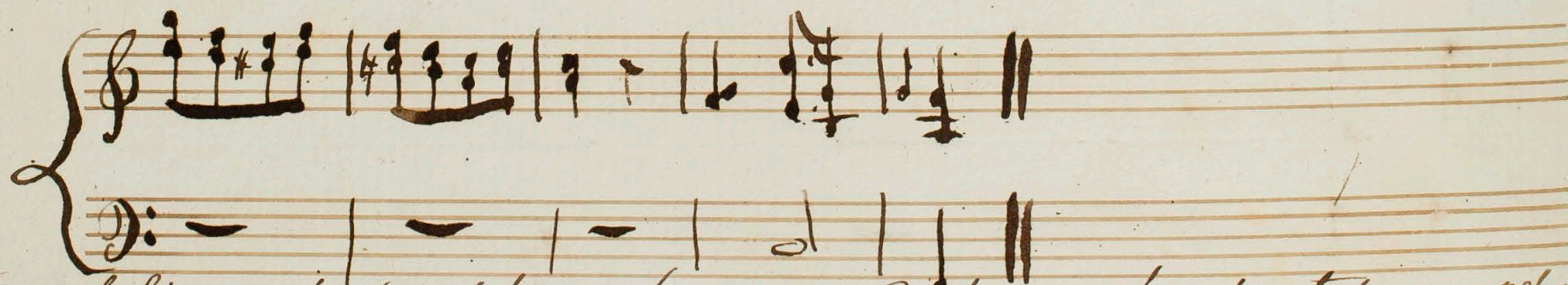
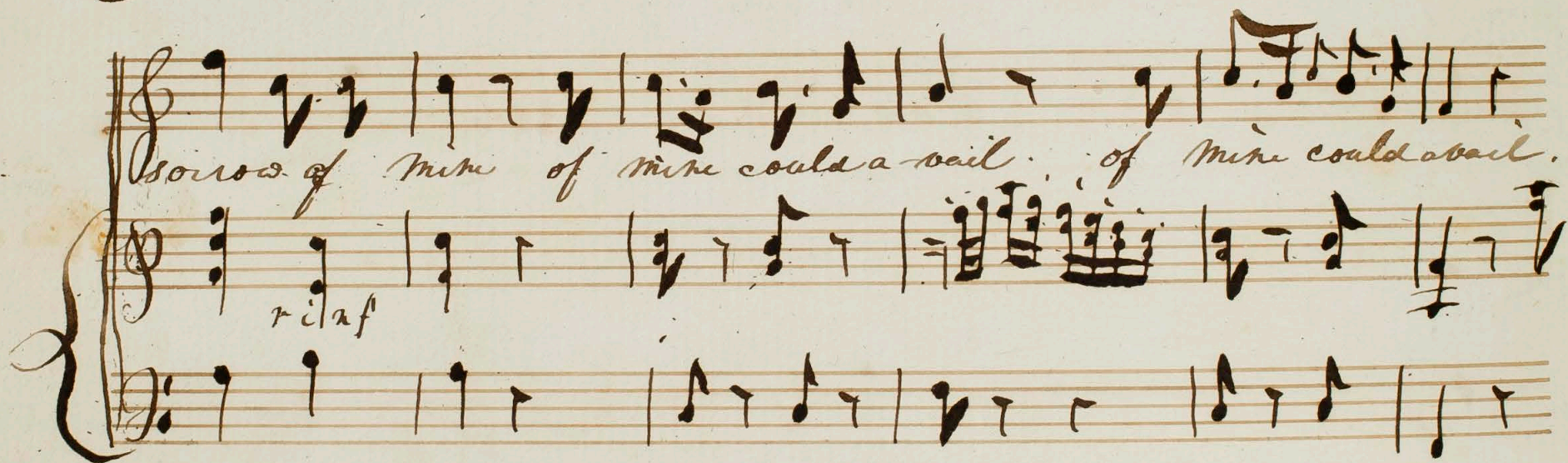
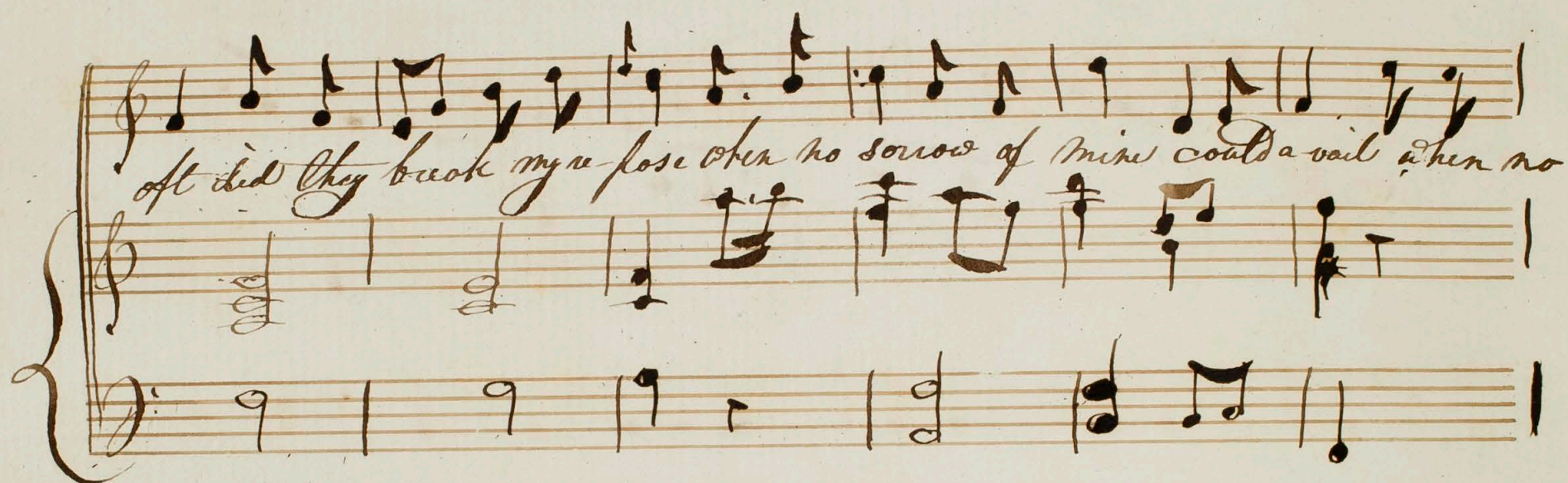
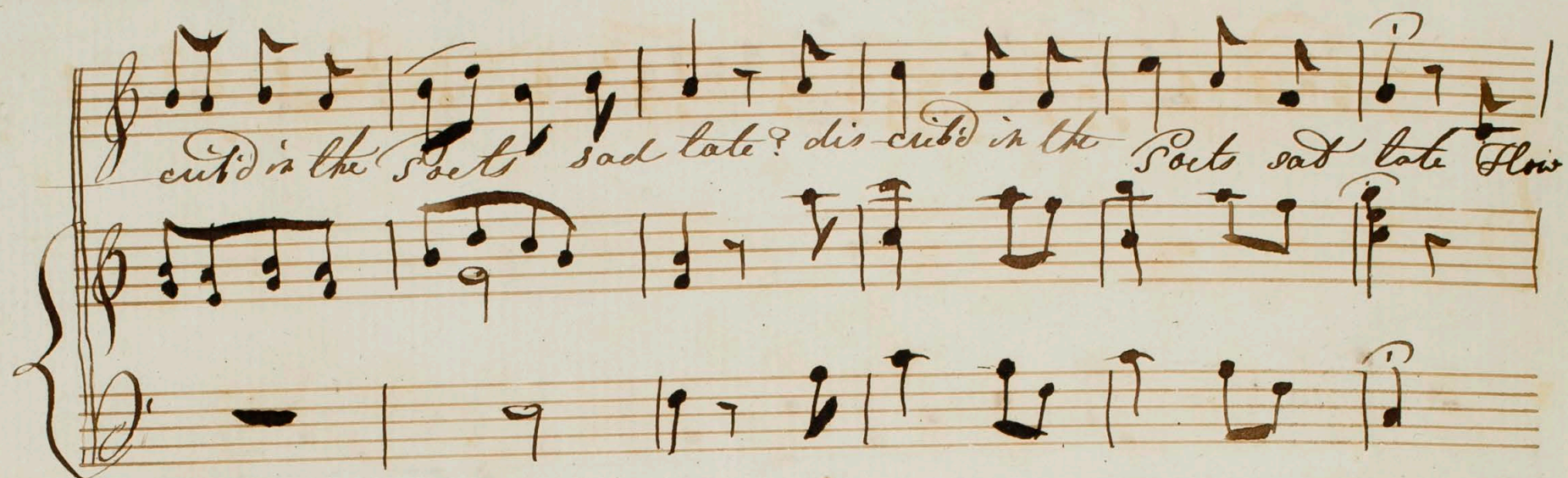


Sis-ter dis-airs? I have no one to soften my grief My heart in sad



silence com-plaints How oft have I wept at the woes dis-cubed

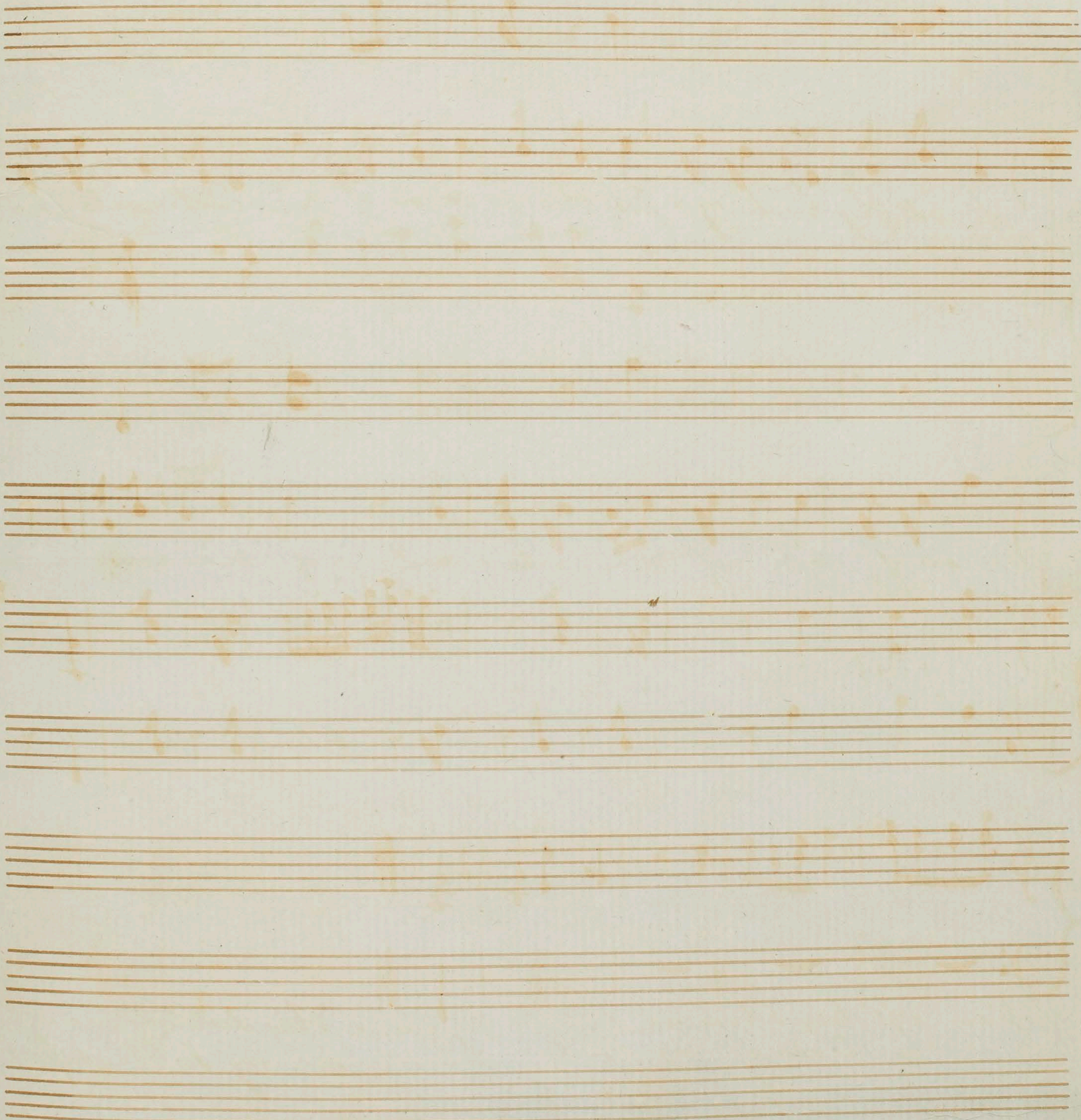
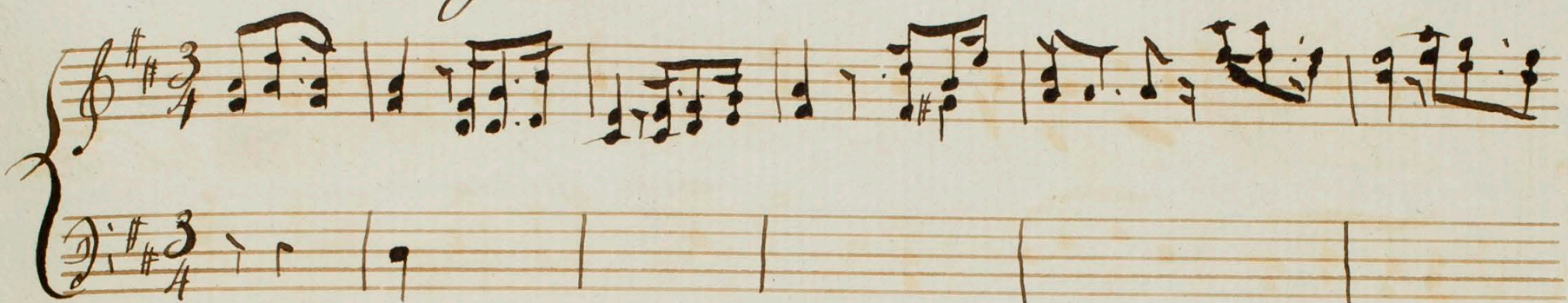


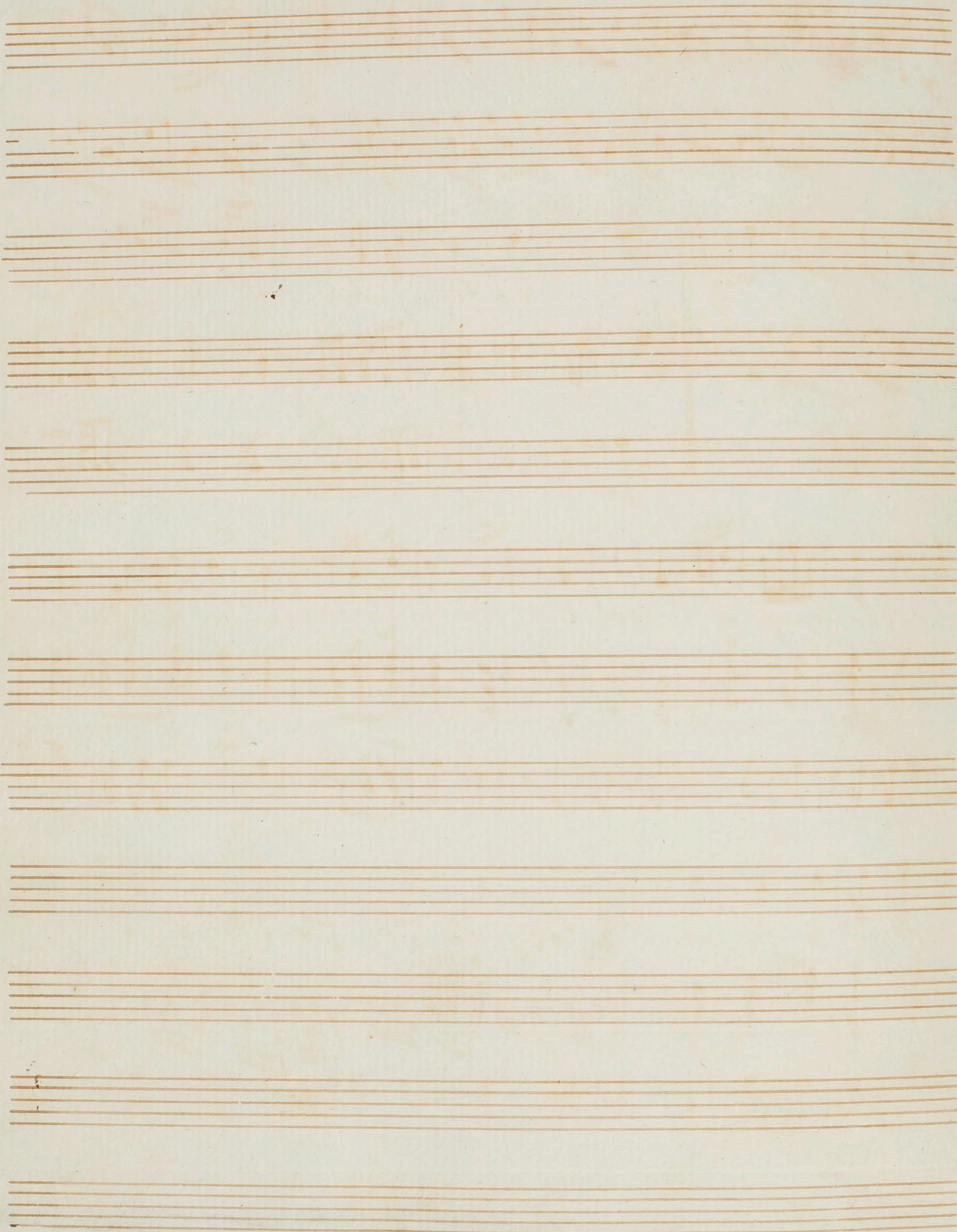


When who could have thought, or have said / her scorn gives a still sharper wound
 I must soon my own sorrow deplow? By ingratitude barbing the dart

Young Henry composed by Mr. Braham

65





Strike the Cymbal by Tuccitta

67

Handwritten musical score for the first system. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (p) dynamic marking. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with some rests.

Solo

Strike the Cymbal roll the Cymbal

Handwritten musical score for the second system. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music continues with eighth and sixteenth notes, and a double bar line is present in the middle of the system.

Chorus

Let the trump of triumph sound Powerful slinging headlong Kinging proud Go

Handwritten musical score for the third system. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with some rests.

Handwritten musical score for the fourth system. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music continues with eighth and sixteenth notes, and a double bar line is present at the end of the system.

to the ground

Sym repeat

Solo

From the river re-joice-ling quiver Judah's

he so takes the stone spread up banners shout by banners battle is the

Lord a lone *8 va*

Solo Trill

See ad-vances with songs & dances

Solo Tenor

69

all the band of Sion's daughters catch the sound of hills and waters

This block contains the first system of the musical score. It features a solo tenor line on a single staff and a piano accompaniment on two staves. The lyrics are written below the tenor staff. The music is in a key with one sharp (F#) and a common time signature.

Chorus

Spread your banners shout hosannas battle is the Lord's alone

Sym

This block contains the second system of the musical score. It features a chorus line on a single staff and a piano accompaniment on two staves. The lyrics are written below the chorus staff. The music continues in the same key and time signature. The system ends with a double bar line and the word 'Sym'.

Trio

God of thunder rend a-sunder all the power that is there

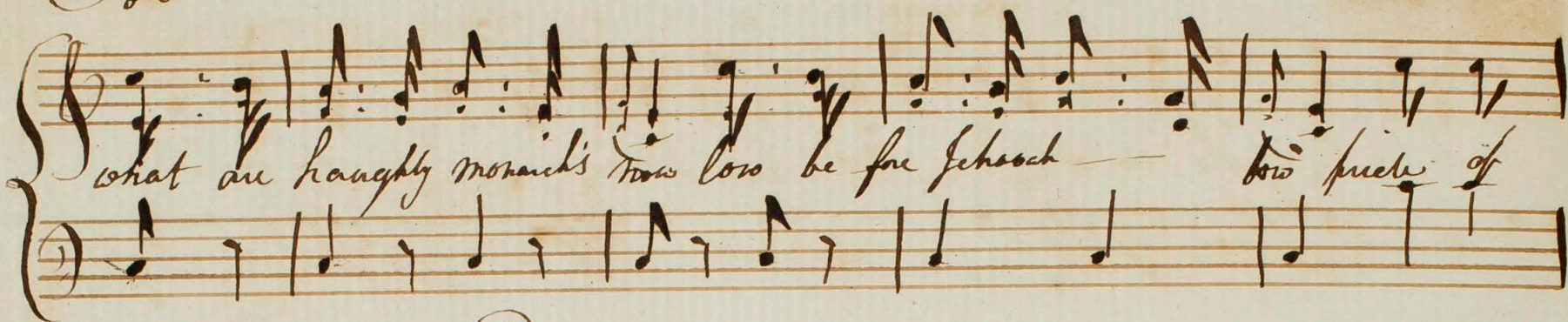
This block contains the third system of the musical score. It features a trio line on a single staff and a piano accompaniment on two staves. The lyrics are written below the trio staff. The music continues in the same key and time signature.

Chorus

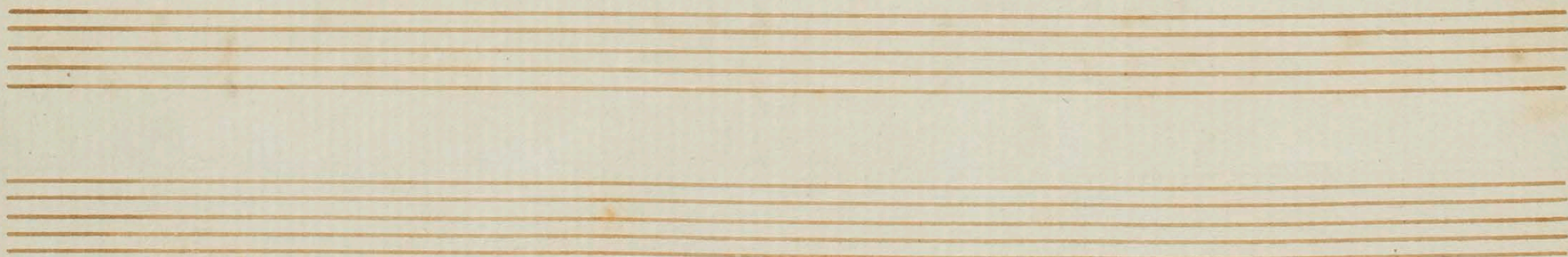
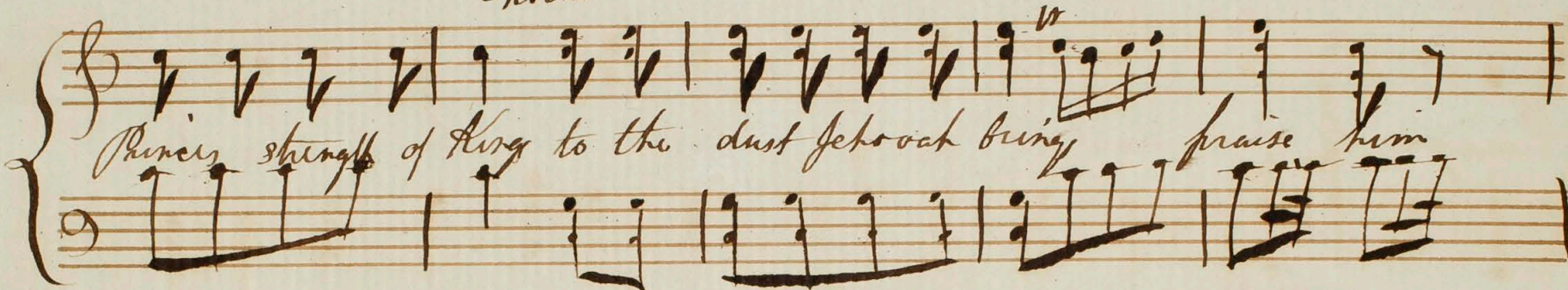
what are nations what their stations Israel's God is Lord of hosts

This block contains the fourth system of the musical score. It features a chorus line on a single staff and a piano accompaniment on two staves. The lyrics are written below the chorus staff. The music continues in the same key and time signature. The system ends with a double bar line.

Solo



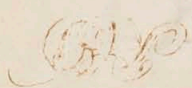
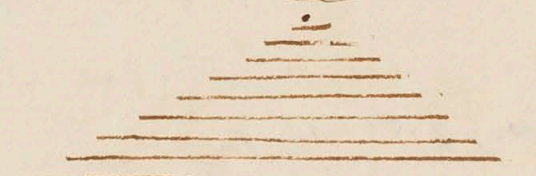
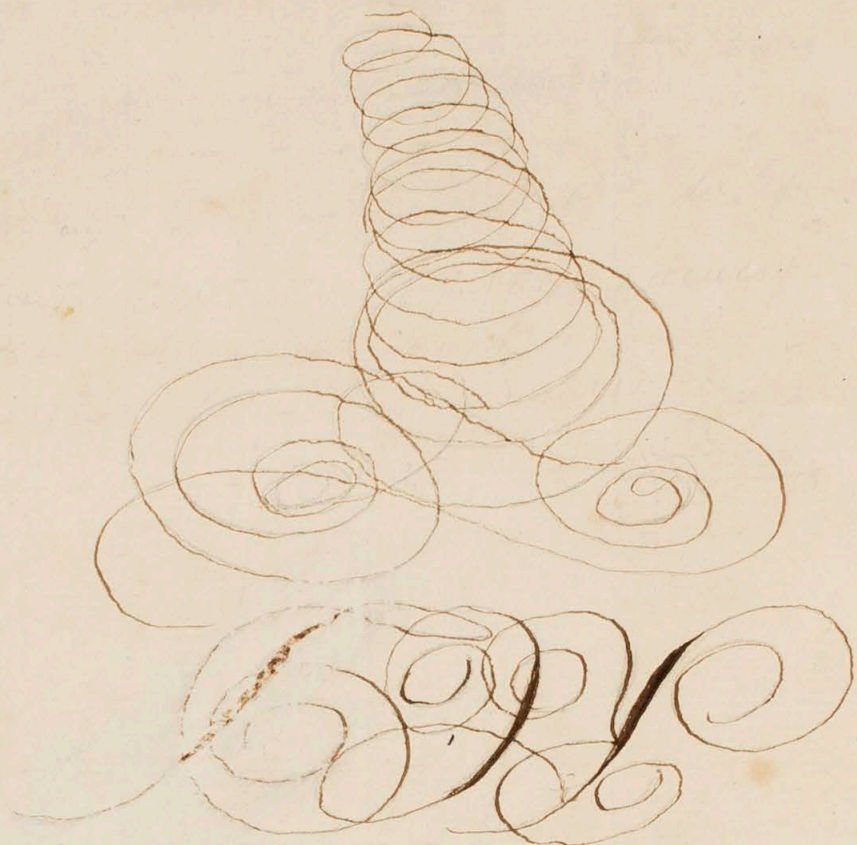
Chorus



Ah! what is the Bosoms Commotion - - - - -	page 29
Bristol March - - - - -	15
I knew by the smoke that so gracefully curled - - - - -	43
Go Where glory waits thee - - - - -	41
March in Fekely - - - - -	35
The blue eyed youth - - - - -	38
The little Village - - - - -	34
I have a heart - - - - -	32
March in Timour the Tartar - - - - -	31
March on the coast of St Albans - - - - -	28
White foot the spirits flag - - - - -	26
Grand March in Mellino - - - - -	21
The Land of Sweet Evin - - - - -	22
Adeste Fideles - - - - -	24
Savage Dance in Robinson Crusoe - - - - -	22
Genl Bates quick March - - - - -	20
March in Oscar and Malvina - - - - -	19
Off she goes - - - - -	16
March in the Blue Beard - - - - -	19
I'll be married to thee - - - - -	10
Govr Lewis's Waltz - - - - -	8
By and By - - - - -	7
See from Ocean Rising - - - - -	5
Let Fame sound the trumpet - - - - -	1
The Moon unbars the gates of light - - - - -	3
Why does azure deck the sky - - - - -	45
Meyer Ad! Al! Meyer Ee - - - - -	48
Nobodys coming to marry me - - - - -	49
A weary cot is thine stout maid - - - - -	54
Hark the Goddess Dearest - - - - -	50
Come take the hand - - - - -	52
A Canadian Boat Song - - - - -	57
When the evening closes in - - - - -	56

A March 60
 Callu Flung 60
 The Duke of Yorks March - - - - - 58
 Mary I believe the true 11
 The blue eyed May 72
 Knock March - - - - - 59

No



ex libris

W. H. D.



